

*The Complete Etchings of*  
**REMBRANDT**



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**REMBRANDT**

Rembrandt van Rijn

EDITED BY  
GARY SCHWARTZ

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## A note on this book

This edition of Rembrandt's etchings is exceptional in two respects: it is the first complete publication of the etchings in our century to reproduce all the prints in their true size (with the exception of fifteen oversize etchings), and it offers for the very first time a set of reproductions made (again, with a few exceptions) not from photographs but from the originals themselves. The gain in quality achieved by making the reproductions from originals rather than photographs is striking, and it made it possible to reproduce the etchings with next to no correction of the litho films and to achieve, with the simplest of means and at a very reasonable price, a standard of quality that could never be attained from even the best photographs, which always depart from the original in some way, if only in size, texture and the fineness of the finest lines.

The basis of the present edition was formed by the outstanding and little-known group of Rembrandt etchings belonging to the Teylers Museum in Haarlem. This 19th-century collection was put together with considerable feeling for quality in a period when a discerning buyer could still shop the market for first-rate impressions. The character of that collection determined to a large extent the character of this book—the impressions singled out tend to represent the ripest visual qualities of each plate, rather than its experimental side. The Teylers group includes an abundance of fresh, clean impressions of mature states, marked by rich contrasts and brilliant printing. The selection for this book is guided by the principle underlying that classical collection—showing each plate in its fullest pictorial form. Exceptions to the rule were allowed in

order to illustrate a few early trial proofs, of B 149 and B 232. The less than finished prints in the book were either never finished, or reached their final form in the hands of someone other than Rembrandt.

Two hundred nineteen impressions meeting the required standards were to be found in the Teylers Museum, giving the present edition the further value of being the first extensive publication of that collection. In general, preference was given to Teylers impressions, except where a much better quality was to be found in the printroom of the Rijksmuseum. This far larger collection, with its multiple examples of nearly every plate, was assembled on different grounds, with a premium on rarity, technical idiosyncrasy and comprehensiveness. As a means of recourse from Teylers, it was able to provide for this book sixty-six etchings of outstanding character, including several unique impressions that are one of their kind in the world.

As a corollary to the principle we have tried to define, priority was given to impressions on European paper rather than Japanese paper, vellum or silk, which do not print as crisply; to impressions printed from the wiped plate rather than with surface tone; to drypoint plates with less rather than more burr. Yet the selection also contains examples printed on Japanese paper with surface tone (generally of etchings that Rembrandt seldom printed otherwise), and with fresh burr. The captions give details concerning technical specifications, to aid the reader in interpreting the differences between one etching and the next.

One incalculable advantage of working in the Teylers and Rijksmuseum collections is that neither has ever used disfiguring collectors' marks on the face of their sheets. To see how distracting this practice can be, one need only turn to the reproductions of Bartsch numbers 182 and 184, from the Bibliothèque Nationale in Paris, with their 18th-century Bibliothèque Royale stamps.

This brings us to the exceptions mentioned above. Between them, the Haarlem and Amsterdam printrooms own good impressions of all but six of Rembrandt's etchings, most of them *unica*. For those we had to turn elsewhere—to the Albertina in Vienna for [B 154](#) and [B 366](#), to the Bibliothèque Nationale for [B 175](#), [B 182](#) and [B 184](#) and to the British Museum for [s 399](#). These, and the reduced illustrations of the largest plates, are the only etchings in the book that are reproduced from photographs, for obvious reasons.

The arrangement of the etchings in this edition follows the numbers given to them by Adam Bartsch in his catalogue of 1797. This has three disadvantages: the numbering is not consecutive, since 89 of Bartsch's 375 numbers are no longer accepted as original Rembrandt etchings; three plates not known to or accepted by Bartsch have to be appended to the catalogue by their 'Seidlitz numbers'; and new interpretations of subjects have turned certain etchings, in Bartsch's thematic arrangement, into enclaves in foreign categories. The first two disadvantages have to be lived with; to mitigate the third, the subject categories concerned open with cross-references to the etchings of the same sort located elsewhere in the book. The great single advantage of the Bartsch numbering, aside from its being reasonably consistent and easy to grasp, is that it remains the most widely used system of reference to the Rembrandt etchings, and this outweighed all other considerations.

The information provided in the captions is as follows:

*Bartsch number*: abbreviated B

*Title*: usually the traditional title, except where this is considered too misleading, in which case it is added in brackets after the new title. Traditional Dutch titles are treated in the same way.

*Pre-printing techniques employed beside etching, if any:* these are limited to drypoint and burin, while some plates were made with these techniques only, and no etching at all.

*State of impression reproduced, and total number of states:* the numbering of states follows in all but a few cases that of Christopher White and Karel G. Boon, *Rembrandt's etchings*, Amsterdam etc. 1969.

*Signature and dating inscribed in the plate, if any:* no attempt has been made to reproduce the actual form or punctuation of the inscriptions. The monogram *RHL* usually looks like an *R* and *L* connected by a thin line.

*Deviant printing techniques and materials, if any:* specifically the use of surface tone (inking outside the grooves of the plate) and Japanese paper.

*Collection:* Haarlem stands for the Teylers Museum; Amsterdam for the printroom of the Rijksmuseum, known as the Rijksprentenkabinet; Paris for the Bibliothèque Nationale; Vienna for the Albertina; and London for the British Museum.

*Dating, if the work is not dated by inscription:* with few exceptions, the dating agrees with that given in White and Boon.

*Signature and/or dating in other states, if any.*

The above is provided for all the etchings. Additional information on some of them includes:

*References to chapter and verse of biblical subjects.*

*Biographical information on portrait sitters.*

*Identifications of the sites of landscapes, when known.*

*Succinct interpretations of obscure subjects.*

*Brief explanations of any aspects of the illustrations that may be misleading, such as disturbing scratches in the plate or later inscriptions in pen.*

*Cross-references to related etchings.*

*Characterizations of the most outstanding impressions.*

*The number of surviving impressions of the rarest prints.*

*The more important material or compositional changes between states (three etchings—B 76, B 78 and B 282—are reproduced in two states).*

*Comments on the form of unusual signatures.*

*Notice of the six etchings reproduced from photographs and the fifteen that are reduced in the pages of the book.*

The body of the book, in the generous format of 30 x 24 cm., contains captioned reproductions of *all* the etchings. Fifteen of the originals, however, are larger in at least one dimension than the maximum format of the book, and had to be reduced. To have inserted them as folding sheets would have been prohibitively expensive, and would have meant that they would have to remain folded for good.

The user of the book, to understand its worth and its limitations, should also know something about its production. The paper upon which it is printed comes very close in color to the typical European papers that Rembrandt used. Its texture is smoother, however—a necessity imposed by the demands of modern offset printing. Printing on a more structured, less smooth paper would have entailed a severe loss in the deepness of the blacks and the openness of the drawing.

Proofs of all the photolithos (with the same six exceptions mentioned above) were compared closely to the originals, to be redone when necessary. Except in the case of the very darkest plates, whose modelling defies precise reproduction in one-color offset printing, the tonal values of the others are virtually indistinguishable to the eye from those of the originals. Most reproductions of etchings tend to be less than sharp and to be printed too darkly, corresponding in this to the general notion that an etching should be 'velvety.' In fact, most of Rembrandt's,

except for those in 'the dark manner,' tend to be extremely finely drawn, detailed with great clarity, and printed with a restraint that will surprise those who are more used to reproductions than originals. It is hoped that the reproductions in this book will bring us closer to the true appearance of Rembrandt's graphic work.

The publishers would like to express their gratitude to Mr. J. H. van Borssum Buismans and Mrs. M. Sieswerda of Teylers Museum in Haarlem and Dr. J. W. Niemeijer and the staff of the Rijksprentenkabinet in Amsterdam for their cooperation in this unprecedented project; to the photolitho firm of De Lang in Zwanenburg and Lund Humphries in Bradford for their special efforts; and to Jan Piet Filedt Kok for his greatly appreciated advice.

GARY SCHWARTZ

## Note to the Dover Edition

For the present edition the quality of the fifteen reduced etchings has been improved with new plates. Another improvement with respect to the original edition is that five superior impressions from the Amsterdam printroom were substituted for etchings from the Teylers Museum: [B 24](#), [B 51](#), [B 91](#), [B 96](#) and [B 365](#). In all other respects, except for a few minor corrections in the text, the present edition is identical to the original one.

G. S.

*Maarssen, November 1993*

# Chronology of Rembrandt's life and etchings

This concise chronology lists some of the major events of Rembrandt's life and career, and all his dated etchings. Rembrandt dated more than half of his etchings, and since the undated ones follow the same pattern of chronology, subject and quality, the dated plates provide a reliable framework for the whole etched work.

Unless otherwise specified, all the dated etchings through 1632 are signed *RHL*—Rembrandus Hermanni Leidensis—and all those of 1633 and later *Rembrandt f.*—Rembrandt fecit.

1606

Rembrandt is born in Leiden.

1620

Matriculated in Leiden University after completing a seven-year course at the Latin school, preparing him for classical studies. Later in the year he apparently left the university to study painting with Jacob van Swanenburgh, a Leiden painter of hell scenes.

1624

Rembrandt completes his formal training as a painter with the Amsterdam history painter Pieter Lastman and returns to Leiden.

1625

The first dated painting, *The stoning of St. Stephen*.

1626

The first etchings –*The rest on the flight into Egypt* (B 59) and *The circumcision* (s 398) – are generally thought to have been made in 1626.

1628

From around this time dates the first recorded comment on Rembrandt as an artist. The Utrecht humanist Arnout van Buchell noted in his diary that 'the Leiden miller's son is much praised, but before his time.'

B 352 *The artist's mother: head only, full face*

B 354 *The artist's mother: head and bust, three-quarters right*

1629

Probably in 1629, the influential politician and poet Constantine Huygens wrote an enthusiastic report on Rembrandt in his autobiographical sketch. Rembrandt was not yet in the habit of signing and dating his etchings, and although there is only one plate dated 1629, scholars have assigned 15 more to that year. The dated etching is a self portrait. The first painted self portrait to bear a date (Munich) is also from 1629.

B 338 *Self portrait bare-headed: bust, roughly etched*

1630

Rembrandt's father dies and is buried in Leiden. Somewhat neglecting his painting, the 24-year-old artist turned out etching after etching in this year – mainly small, informal plates. In no year

to follow did he etch more than in 1630.

- B 10 *Self portrait, frowning: bust*
- B 13 *Self portrait open-mouthed, as if shouting: bust*
- B 24 *Self portrait in a fur cap: bust*
- B 51 *Simeon's hymn of praise*
- B 66 *Christ disputing with the doctors*
- B 164 *Beggar man and woman conversing*
- B 174 *Beggar seated on a bank*
- B 292 *Bare-headed man in right profile. RL*
- B 294 *Bald-headed man in right profile: small bust*
- B 304 *Man wearing a close cap: bust*
- B 309 *Old man with a flowing beard*
- B 316 *Self portrait in a cap, laughing*
- B 320 *Self portrait in a cap, open-mouthed*
- B 321 *Bust of a man wearing a high cap, three-quarters right*
- B 325 *Bust of an old man with a flowing beard, the head bowed forward, the left shoulder unshaded*

1631

It was probably towards the end of this year that Rembrandt moved to Amsterdam, where he lived with the art dealer Hendrick van Uylenburgh and had a studio in his home. The stream of etchings continues, slightly diminished, but with more ambitious and finished plates. In Amsterdam he paints his first commissioned portraits, and his life was never to be the same.

- B 7 *Self portrait in a soft hat and embroidered cloak*
- B 15 *Self portrait in a cloak with a falling collar: bust*
- B 16 *Self portrait in a heavy fur cap: bust*
- B 134 *Old woman seated in a cottage with a string of onions on the wall. Rt. 1631 [?]*
- B 135 *Peasant with his hands behind his back*

- B 138 *The blind fiddler*  
B 142 *A polander standing with his stick: right profile*  
B 150 *Beggar with his left hand extended*  
B 171 *The leper*  
B 190 *A man making water*  
B 191 *A woman making water*  
B 260 *Bust of an old bearded man, looking down, three-quarters right*  
B 263 *Bearded man, in a furred oriental cap and robe*  
B 315 *Old man with a flowing beard: bust*  
B 348 *The artist's mother seated, in an oriental headdress: half-length*  
B 349 *The artist's mother with her hand on her chest: small bust*

1632

Rembrandt makes a smash success as a portrait painter in Amsterdam and The Hague. Fifty paintings are dated 1632 and 1633—more than in any other two years in the artist's career. All but four of them are portraits and studies, topped by the *The anatomy lesson of Dr. Nicolaas Tulp*. The number of etchings declines dramatically.

- B 101 *St. Jerome praying: arched print.* Rembrandt ft.  
B 121 *The rat-poison peddler*  
B 152 *The Persian*

1633

At this point the etchings begin to gain in importance, as the artist works out in copper the biblical histories he had no time to paint. The larger plates are clearly intended for widespread publication.

Rembrandt extends his range as an etcher into genre, allegory and commissioned portraiture.

B 17 *Self portrait in a cap and scarf with the face dark: bust*

B 52 *The flight into Egypt: the small plate.* Rembrandt inventor et fecit.

B 81 *The descent from the cross: the second plate.* Rembrandt f. cum pryvl°

B 90 *The good Samaritan.* Rembrandt inventor et Feecit.

B 111 *The ship of fortune*

B 266 *Jan Cornelis Sylvius, preacher*

B 351 *The artist's mother in a cloth headdress, looking down: head only*

1634

Rembrandt marries Saskia van Uylenburgh, the niece of Hendrick van Uylenburgh and orphaned daughter of a burgomaster of Leeuwarden. The portrait commissions continue to come, though in lesser numbers. In his etchings Rembrandt works with greater concentration than before, turning out only finished plates of great finesse.

B 18 *Self portrait with raised sabre*

B 23 *Self portrait [?] with plumed cap and lowered sabre*

B 39 *Joseph and Potiphar's wife*

B 44 *The angel appearing to the shepherds*

B 71 *Christ and the woman of Samaria: among ruins*

B 88 *Christ at Emmaus: the smaller plate*

B 100 *St. Jerome reading*

B 177 *A peasant calling out 'Tis vinnich kout'*

B 345 *Woman reading*

B 347 *Saskia with pearls in her hair*

1635

Rembrandt's first child, a boy Rumbartus, is born and dies within two months. The subjects of the etchings show the same mixture as before, except for the intriguing *Great Jewish bride*.

B 69 *Christ driving the moneychangers from the Temple*

B 97 *The stoning of St. Stephen*

B 102 *St. Jerome kneeling in prayer, looking down*

B 124 *The pancake woman*

B 129 *The quacksalver*

B 279 *Jan Uytenbogaert, preacher of the Remonstrants*

B 286 *The first oriental head.* Rembrandt geretuc.

B 288 *The third oriental head.* Rembrandt geretuck.

B 340 *The great Jewish bride.* R.

1636

The decline in Rembrandt's painting production is matched by a drop in the number of etchings. The vast *Christ before Pilate*, begun in 1633, is completed at a moment when the artist's etching style has already grown away from it. The work is related in concept to the paintings of the Passion of Christ Rembrandt was making for the stadholder.

B 19 *Self portrait with Saskia*

B 77 *Christ before Pilate: larger plate.* Rembrandt f. 1636 cum privile

B 91 *The return of the prodigal son*

B 269 *Samuel Menasseh ben Israel*

B 365 *Studies of the head of Saskia and others*

1637

- [B 30 Abraham casting out Hagar and Ishmael](#)
- [B 268 Young man in a velvet cap](#)
- [B 313 Bearded man in a velvet cap with a jewel clasp](#)
- [B 368 Three heads of women, one asleep](#)

1638

Birth and death of a daughter, Cornelia. The portrait trade comes to a dead halt after a gradual decline since 1633. Certain of Saskia's relatives accuse Rembrandt of squandering his wife's property.

- [B 20 Self portrait in a velvet cap with plume](#)
- [B 28 Adam and Eve](#)
- [B 37 Joseph telling his dreams](#)
- [B 311 Man in a broad-brimmed hat. RHL](#)
- [B 342 The little Jewish bride](#)

1639

Rembrandt buys a house in the Breestraat, two doors away from Hendrick van Uylenburgh. His self portrait of this year shows him at his grandest.

- [B 21 Self portrait leaning on a stone sill](#)
- [B 99 The death of the Virgin](#)
- [B 109 Death appearing to a wedded couple from an open grave](#)
- [B 133 A peasant in a high cap, standing leaning on a stick](#)
- [B 281 Jan Uytenbogaert, the goldweigher](#)

1640

Birth and death of a second daughter, Cornelia. A few months later Rembrandt's mother dies. The first landscape etchings are produced ([B 207](#), [B 210](#)), four years after the first landscape paintings.

B 92 *The beheading of John the Baptist*

B 265 *Old man with divided fur cap*

1641

The publication of the second edition of J. Orlers' *Description of Leiden* contains the first printed biography of Rembrandt. Titus is born, the only child of Rembrandt and Saskia to reach maturity. The production of etchings takes a sudden leap, with major plates in all categories but self portraiture.

B 43 *The angel departing from the family of Tobias*

B 61 *Virgin and child in the clouds*

B 98 *The baptism of the eunuch*

B 114 *The large lion hunt*

B 118 *Three oriental figures*

B 128 *Woman at a door hatch talking to a man and children*

B 136 *The card player*

B 225 *Landscape with a cottage and haybarn: oblong*

B 226 *Landscape with a cottage and a large tree*

B 233 *The windmill*

B 261 *Man at a desk wearing a cross and chain*

B 271 *Cornelis Claesz. Anslo, preacher*

B 310 *Portrait of a boy, in profile*

1642

Saskia dies, after years of ill health. A nursemaid, Geertge Dircx, enters Rembrandt's household to take care of the infant Titus. *The nightwatch* is completed. Rembrandt's output of etchings drops back to a moderate level from which it is never to recover. For the next 18 years it averaged 6 plates per year, about two-thirds of them signed and dated.

- B 72 *The raising of Lazarus: the small plate*
- B 82 *The descent from the cross: a sketch*
- B 105 *St. Jerome in a dark chamber*
- B 188 *The flute player*
- B 257 *Man in an arbor*

1643

- B 157 *The hog*
- B 212 *The three trees*

1644

- B 220 *The shepherd and his family*

1645

- B 34 *Abraham and Isaac.* Rembrant
- B 58 *The rest on the flight: lightly etched*
- B 96 *St. Peter in penitence*
- B 208 'Six's bridge'
- B 209 *The Omval.* Rembrant
- B 231 *The boat house.* Rembrandt [rather than Rembrandt f.]

1646

In his fortieth year Rembrandt creates his depictions of erotic love, as well as his plates of nearly nude young men.

- B 170 *Beggar woman leaning on a stick*
- B 186 'Lekdikant' or 'Le lit à la française'
- B 193 *Nude man seated before a curtain*
- B 196 *Nude man seated on the ground with one leg extended*
- B 280 *Jan Cornelis Sylvius, preacher*

1647

[B 278 Ephraim Bonus, Jewish physician](#)

[B 285 Jan Six](#)

1648

Geertge Dircx makes a testament leaving nearly all her property to Titus. She had become Rembrandt's mistress, but was being replaced in his affections by Hendrickje Stoffels. The final etched self portrait, after a gap of six years, dates from 1648.

[B 22 Self portrait drawing at a window](#)

[B 103 St. Jerome beside a pollard willow](#)

[B 112 Medea: or the marriage of Jason and Creusa](#)

[B 126 Pharisees in the Temple](#)

[B 176 Beggars receiving alms at the door of a house](#)

[B 232 Cottage with a white paling](#)

1649

This is the only year in Rembrandt's career in which not a single painting or etching is dated. The artist's private life was troubled and probably not conducive to work. He was being sued by Geertge Dircx for breach of promise, and twice failed to show up in court. His financial situation was also growing desperate, as he stopped both mortgage and tax payments.

1650

Rembrandt has Geertge Dircx put away in a penal institution, apparently in order to evade most of his obligations towards her. None of his efforts can save his finances anymore. In the entire decade of the 1650s he painted fewer commissioned portraits—the

backbone of his income as a painter—than in the single year of 1632. Many of them, moreover, were portraits of his creditors, obviously made in part payment of his debts. The landscape etchings show for the first time elements of fantasized far-away places.

B 159 *The shell*

B 217 *Landscape with three gabled cottages beside a road*

B 218 *Landscape with a square tower*

B 235 *Canal with an angler and two swans*

B 236 *Canal with a large boat and bridge*

1651

B 42 *The blindness of Tobit: the larger plate*

B 53 *The flight into Egypt: a night piece*

B 195 *The bathers*

B 234 'The goldweigher's field.' Rembrandt.

B 272 *Clement de Jonghe, printseller*

B 370 *Sheet of studies with the head of the artist, a beggar man, woman and child.* RL.

1652

B 41 *David in prayer*

B 65 *Christ disputing with the doctors: a sketch*

B 222 *Clump of trees with a vista*

B 224 *Landscape with a hay barn and a flock of sheep*

1653

Only one etching (and one painting—*Aristotle contemplating a bust of Homer*) is dated 1653.

B 78 *The three crosses*

1654

Hendrickje is condemned by the church council for 'fornication with Rembrandt the painter.' Four months later she gives birth to a daughter named Cornelia after Rembrandt's mother, like the two that Rembrandt and Saskia had lost.

- B 47 *The circumcision in the stable*
- B 55 *The flight into Egypt: crossing a brook*
- B 60 *Christ returning from the Temple with his parents*
- B 63 *The Virgin and child with the cat and snake*
- B 64 *Christ seated disputing with the doctors*
- B 83 *The descent from the cross by torchlight*
- B 87 *Christ at Emmaus: the larger plate*
- B 125 *The golf player*

1655

The notable concentration on biblical subjects in the etchings of 1654 and 1655 is matched only in part in the paintings. In this year Rembrandt painted two subjects—*Christ and the woman of Samaria* and *Joseph accused by Potiphar's wife*—twice, perhaps under the pressure of his approaching insolvency.

- B 35 *Abraham's sacrifice*
- B 36 *Four illustrations to a Spanish book*
- B 76 *Christ presented to the people: the oblong plate*
- B 123 *The goldsmith*
- B 275 *Pieter Haaringh*

1656

Rembrandt applies for and is granted an arrangement whereby the courts disposed of his goods for the benefit of his creditors. His

goods are inventoried.

B 29 *Abraham entertaining the angels*

B 89 *Christ appearing to the apostles*

B 276 *Jan Lutma, goldsmith*

1657

The contents of Rembrandt's house are sold at an auction that lasted for three weeks. He etches the saint of voluntary poverty.

B 107 *St. Francis beneath a tree praying*

1658

The artist's house is auctioned, but he is allowed to remain there for another two years. He etches a *Christ and the woman of Samaria* close to one of the pair he painted in 1655. His only etched female nudes after 1631 were all made in 1658 and 1659.

B 70 *Christ and the woman of Samaria*

B 110 *The phoenix or the statue overthrown*

B 197 *Woman sitting half dressed beside a stove*

B 199 *Seated naked woman with a hat beside her*

B 200 *Seated naked woman*

B 205 *Negress lying down*

1659

B 94 *Peter and John healing the cripple at the gate of the Temple*

B 203 *Jupiter and Antiope*

1660

Titus and Hendrickje form a company to deal in art, apparently to

circumvent the new guild ruling prohibiting any painter who had held a general sale of his works from operating independently in the art market. The family moves to the Rozengracht. Perhaps because he had to leave his etching press behind him at this point, Rembrandt virtually abandoned etching for the rest of his life.

1661

[B 202](#) *The woman with the arrow*

1662

Rembrandt's painting *The conspiracy of Julius Civilis* is hung in the new town hall of Amsterdam, only to be removed within a short time and returned to the artist. His last important portrait commission –*The syndics*–also dates from 1662.

1663

Hendrickje dies, not yet 40 years of age.

1665

Titus comes into his share of the 1657-58 sales, an addition to the family funds that probably made Rembrandt's last years somewhat more bearable. The final etching ([B 264](#)) was made in this year for a Leiden publisher who however could not use it for his purposes. He had specified an engraving in his commission.

1668

Titus is married, and dies a few months later.

1669

Titia van Rijn, Titus's posthumous daughter, is born. Rembrandt dies and is buried in the Westerkerk on October 8.

## The technique of etching in Rembrandt's time

The basic idea behind etching is fairly simple: the etcher covers a copper plate with an acid-resistant ground, traces his design in the ground with a needle and exposes the plate to acid. Wherever the ground has been scratched away, the acid will bite semi-circular grooves in the copper. If the plate is then cleaned, inked in the grooves, cleaned again and run through the press with a sheet of paper, the ink will be pressed out of the grooves onto the paper.

Nowadays etching is a popular medium, with tools and materials freely available—ground, acid, prepared plates, special presses. In Rembrandt's time not only were manufacturing and distributing services insufficient for the relatively small demand, but the technique itself was barely a century old, and not all that well understood. Performing the steps described above, simple as they are, was a major operation fraught with dangers. The more sensitive steps, especially the preparation and application of the ground, could easily misfire. Even an able technician like Abraham Bosse, the French artist and author of the first treatise on etching, tells that more than once he cleaned off a bitten plate only to discover that the acid had worked its way beneath the ground and ruined all his work. Rembrandt too once had a similar disaster, with the largest plate he ever made, a first version of *The descent from the cross* [B 81].

Etching was originally intended to serve as an alternative to an even more demanding way of making a printing plate—engraving. The engraver has to do everything by hand. He cuts the grooves directly into the metal plate with a tool known as the burin. The work is wearing both physically and psychologically—mistakes are

not easily corrected. Making and correcting an etching is less tiring and quicker, but the technique has a different disadvantage. The lines of a printed etching are formless and unvaried compared to the razor-sharp lines of an engraving, which can be carved in any desired breadth and depth. The early etchers taxed their ingenuity to find ways of achieving the same richness in etching as in engraving.

Rembrandt recognized this disadvantage, but his reaction to it was new and important. He accepted it for what it was, and even aggravated it to transform it into a positive value. Instead of the hard resin ground that most early etchers used, and which offered considerable resistance to the needle, Rembrandt preferred a soft ground with an admixture of wax in which he could draw almost as freely as on paper. Now he stood even further from the engraving. In fact, he often treated the etched plate as an intermediate stage, and even before printing a single impression would work it up by hand, deepening some grooves with the burin or the drypoint needle. (The difference is that the drypoint leaves an uneven ridge of metal, called burr, beside the groove, which takes up ink and leaves a fuzzy line in printing for the few impressions before it wears off. The burin, on the other hand, makes a neat ridge that can be cleaned of ink before printing.) These means helped Rembrandt to achieve considerable variety, with pictorial effects different than those of an engraving, but no less interesting. Even richer results could be attained by the simple device of leaving a thin film of ink on the surface of all or part of the plate before printing, so that the sheet takes up not only lines but also surface tone. The choice of paper too is vital to the final results. Chinese and Japanese papers, as well as vellum, are smoother, harder and take up less ink than European papers, giving a noticeably diffuse effect. Rembrandt used all these means and more, and in doing so discovered new expressive possibilities that no previous etcher had ever dreamed

of. As important as Rembrandt's paintings and drawings are, it was Rembrandt the etcher who most palpably changed the course of the history of art.

In the 16th and early 17th centuries the technique of etching was a secret that could only be learned by a paying pupil from his master. In that respect Rembrandt was well connected. His final master Pieter Lastman had learned etching from Gerrit Pietersz. Sweelinck, the first Dutch artist to turn his full concentration on etching. Moreover, Lastman's father was a goldsmith, and the early etchers, most of whom were trained as painters, often had to turn to goldsmiths for advice in working with metal.

The first treatise of any importance on etching was written by the above-mentioned Abraham Bosse and was published in Paris in 1645, after which it went through many reprintings and translated editions in the decades and centuries to come. It is an admirable piece of work, clearly written and telling all the author knows about his subject. Although Bosse favored the esthetic of the engraving and although Rembrandt and others had already worked out experimental variations before 1645 that Bosse does not describe, the technique of etching as he treats it is basically that employed by Rembrandt. We quote the abridged English translation of 1662 brought out, under his own name, by the etcher William Faithorne, as *The art of graveing and etching, wherein is exprest the true way of graveing in copper. Allso the manners and method of that famous Callot, & Mr Bosse in their severall ways of etching.* Published by Will<sup>m</sup> Faithorne and sold at his shop next to ye signe of ye Drake, without Temple Barr. 1662.

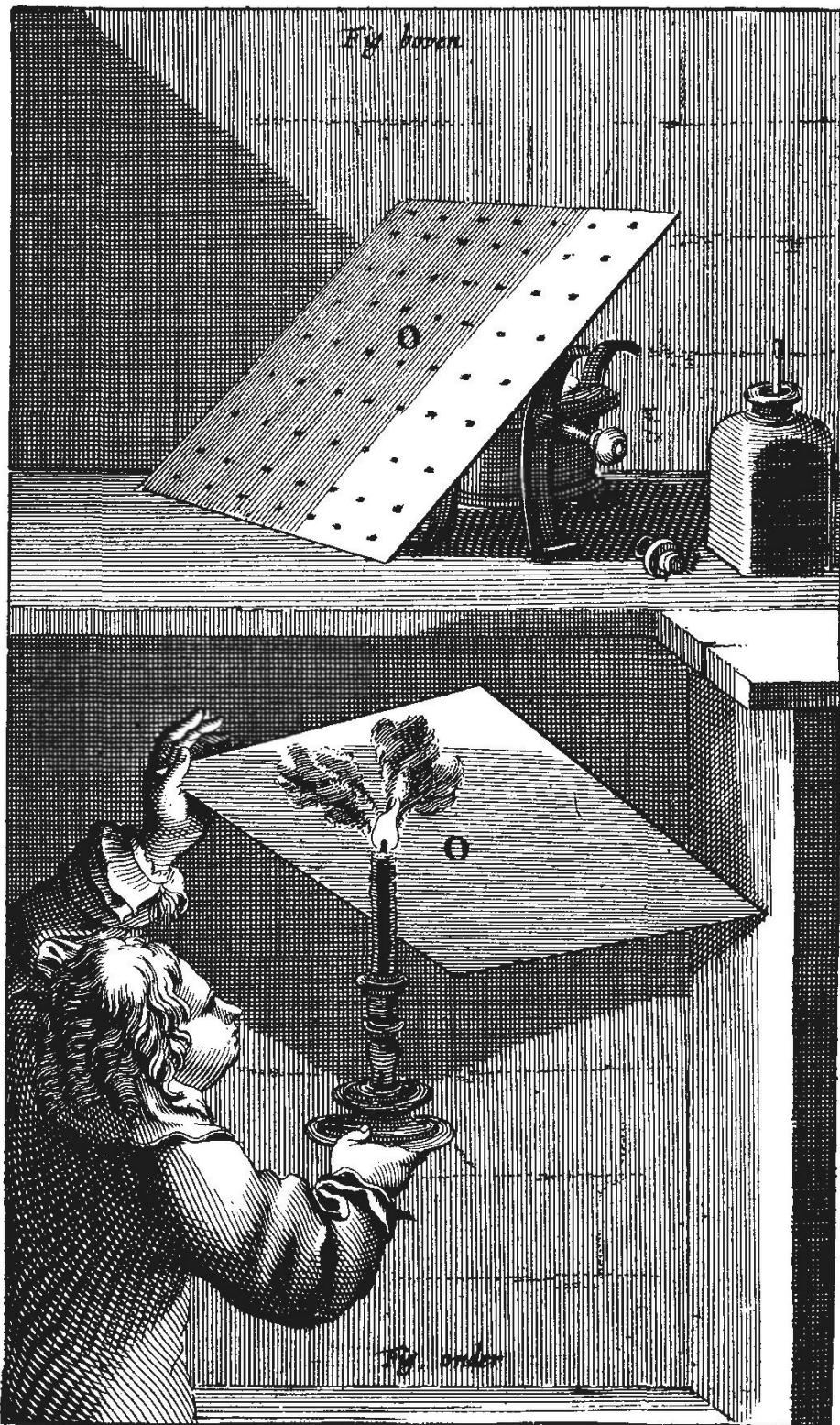
The illustrations, from the Dutch edition, also of 1662, are copied from Bosse's.

*Of soft varnish. How to make it, and the uses it is to be put to*

Take an ounce and a half of virgins wax, the best and whitest; one ounce of Mastick in tears, neat and pure, half an ounce of Spaltum [asphalt varnish] severally very fine; then melt your Virgins wax in an earthen pot well leaded, and when it is very hot, strew in your beaten Mastick all over, and stir them together with a little stick till such time as you may judge the Mastick to be wel incorporated with the wax, & after that strew in also the Spaltum, as you did the Mastick before, and stirre the whole mixture together upon the fire, till the Spaltum be likewise well dissolv'd and mixt with the rest, which is likely to be done in the space of half a quarter of an hour; then take it from the fire, and let it cool a little; then pour in the said composition into a basin of fair water, and first wetting your hands (which must be very clean) in the water, take out the said mixture before it be quite cold, and having moulded it to squeez out the water, roll it up into pieces about an inch diameter, and two or three inches long.

You are not to put in so much of virgins wax in the Summer as in Winter.

[The preparation of the etching ground—the etcher's actual medium—is a particularly delicate process. Not only must the ground have the right consistency and resistance to the needle, but it must also meet the most exacting standards of homogeneity and impenetrability, if the etching is not to turn into a shambles. Bosse provided formulas for both hard and soft grounds, with variants for summer and winter. Rembrandt used a soft ground of his own invention. In 1660, before the appearance of Faithorne (who does not mention Rembrandt), another English writer spoke of 'the Ground of Rinebrant of Rein.']



In the upper illustration the plate is being heated on a chafing dish to prepare it for receiving the ground. After the rather transparent ground is applied, the

plate is blackened with a candle to enable the etcher to follow his own work. There are also various ways, all of them more complicated, to whiten the plate, which certainly gives the etcher a better view of what he is doing.

*How to know good copper from bad, and how to planish [i.e. burnish] and polish your plate*

Copper is best for graveing with a Graver, or *Aqua fortis*; Brasse is too brittle. That Copper is best which is free from flawe, and not too hard, which you may perceive by its yellowish colour, almost like brasse; if it be too soft, you may perceiv it by its too much plianleness in bending. When you are to make use of it, you shall perceive (in that which is good) a firm, yet easie force in the entring of the graver: and that Copper which is best for graveing, is also best for etching.

Those Plates which you intend to forge and planish, must be fully as thick as an half-crowne, because in their forging and planishing they will become somewhat thinner.

[Many of Rembrandt's plates have survived, and we know from them that he favored exceptionally thin plates.]

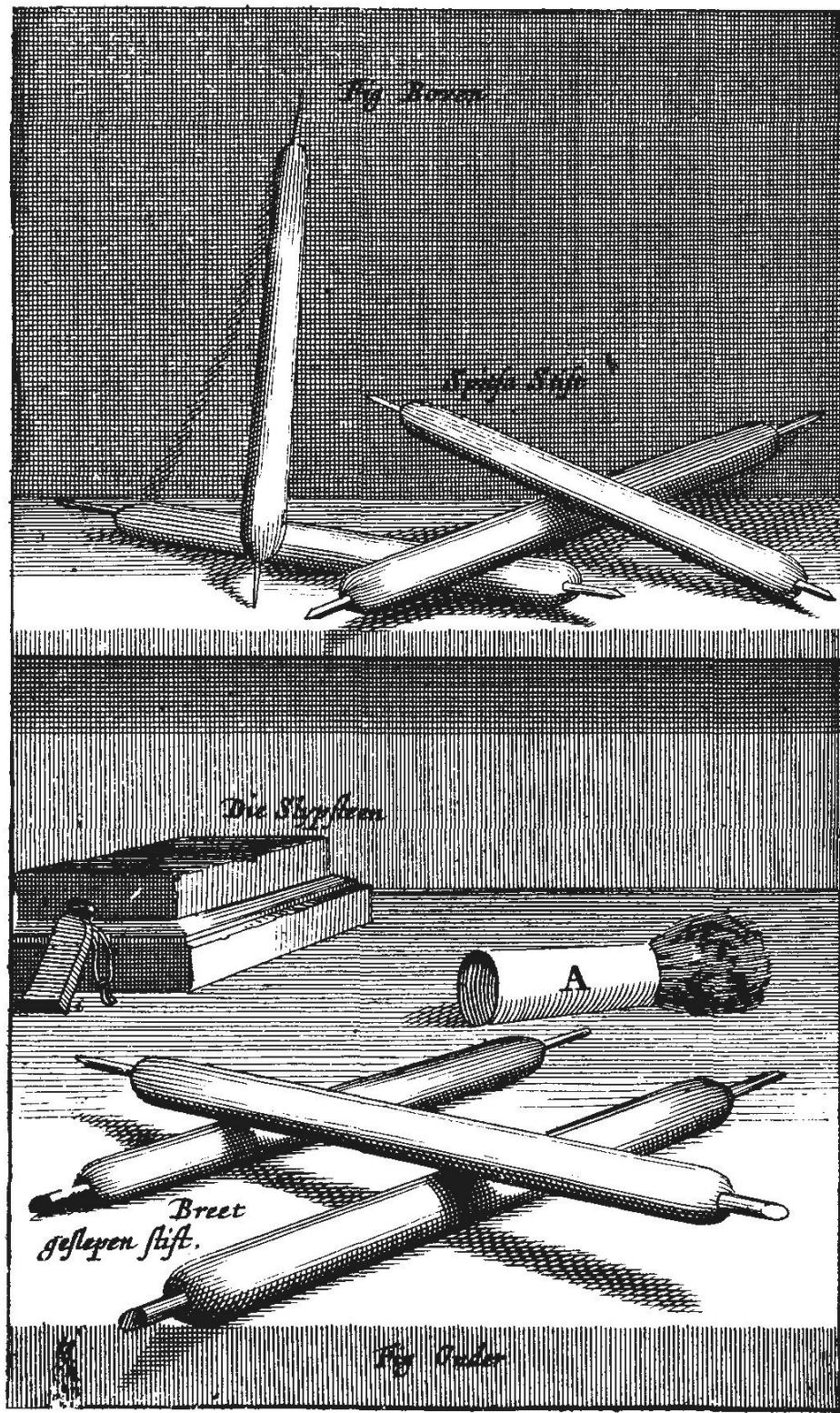
*The manner of laying your soft Ground or varnish upon the plate*

Having your plate well polisht and cleansed from grease, take the soft varnish, wrapped up in a piece of fine linnen cloth or Taffata, two or three times double, and put the said plate over a chafing-dish wherein a moderate fire hath been kindled, and heat it in such sort, that the varnish may easily dissolve as it passes through that which enwraps it: The plate being thus heated, take the varnish cover'd as aforesaid, and applying it by the end of the roller, spread it upon the plate while it is hot, carrying it lightly from one side to the other, untill the plate be covered thin and equally all over: this

being done, and having a quill that hath a smooth feather, take it, and with the broad side thereof sweep it gently over the varnish and swiftly, to the end it do not burn.

As soon as you have evenly spread your varnish upon your plate, black it over with the flame of a candle. After that, let your plate cool, and when you shall think fit to work upon it, place your design upon it.

*How to choose your needles wherewith to make your tools to etch with, and to whet their points*



The thinner needles, with sharp points, are illustrated above, and the broader ones below, with the whetting stone for shaping the points. The brush is for

keeping the etching ground clean once it has been applied to the plate.

Choose some broken needles of several sizes and bignesse, such as break neat without bending, and of a fine grain. Then take round sticks of a good firm wood, not apt to split, of the length of half a foot or somewhat lesse, of the thicknesse of a good large quill: at the ends of which sticks fix in your needles, so that they stand out of the sticks.

There are two ways of whetting your needles, the one round, the other sloping. In etching you will have occasion to make divers sorts of lines or hatches, some bigger, some smaller, some streight, some crooked. To make those you must use severall sorts of lines or hatches, some bigger, some smaller, some streight, some crooked. To make them you must use severall sorts of needles, bigger or smaller as the work requires.

[The vital step that follows is unaccountably omitted by Faithorne. Bosse tells how to transfer a drawing onto the plate: cover the back of your drawing with red chalk strained through a fine cloth and distributed evenly over the surface. Shake the sheet off and brush it with the palm of your hand seven or eight times to affix the remaining chalk. Attaching your drawing to the plate, take your round needle and trace all the lines and figures in it. When this is done, all the strokes you went over with the needle will appear in the ground.

[Of all Rembrandt's surviving preparatory drawings, only three show signs of having been traced over. In most cases he seems to have worked directly in the ground, probably with a preparatory drawing in front of him.

[The next step was to incise the drawing into the ground with the needle. At this point it would often occur that the needle would inadvertently scratch the plate and produce an unintended burr. The softness of the soft ground can be guessed from Bosse's warning to

etchers working in this medium to turn the buttoned side of their sleeves around to avoid contact with the ground.]

### *How to prepare the Aqua fortis*

The *Aqua fortis* is made of vinegar, Salt Armoniack [ammonium chloride], Bay-salt [sea salt], and Vert de griz. The vinegar must be of the best sort of white-wine Vinegar. The Salt Armoniack must be clear, transparent, white, pure, and clean.

The Bay-salt must be also pure and clean. The Vert de griz must be clean, and free from any scrapings of brasse.

Take three pints of Vinegar, six ounces of Salt Armoniack, six ounces of Bay salt, and four ounces of Vert de griz; or of each according to this proportion, as you will make your quantity more or lesse: put them all together in an earthen pot well varnished, large enough, that it may not boyl over: Cover the pot, and put it on a quick fire, and let it speedily boyl two or three great walmes [i.e. gushes] and no more: then take off the pot from the fire, and let it cool; but keep the pot covered, and when it is cold poure it into a glasse bottle, and let it stand stopped a day or two before you use it.

[Rembrandt is thought to have used a rather weak acid, one which would act slowly and not deform the thinnest lines, as stronger acids tend to do.]



*Hoe het water op dat koper moet gegoten worden.*

Here the acid is being poured over the plate in a holder put together expressly for that purpose.

*The manner of casting the Aqua fortis upon the plate; as also how to cover the places, that are faintest and most remote from the eye, with the fore-mentioned mixture, as occasion shall require*

Having a sufficient quantity of *aqua fortis* in your pan, fill your earthen pot, and poure it upon your plate, beginning at the top, and moving your hand equally so that it may run all over the plate, taking great heed that the pot not touch the plate. Having so pour'd 8. or 10. times, you must turn it crosse-wayes, and poure on it as it lies that way ten or twelve times as before: that done, turn your plate suitably corner-wise, and as it lies so, poure thereon eight or ten times; pouring the *Aqua fortis* thus at severall times, for the space of half a quarter of an hour, more or lesse, according to the strength of the water, and nature of the copper.

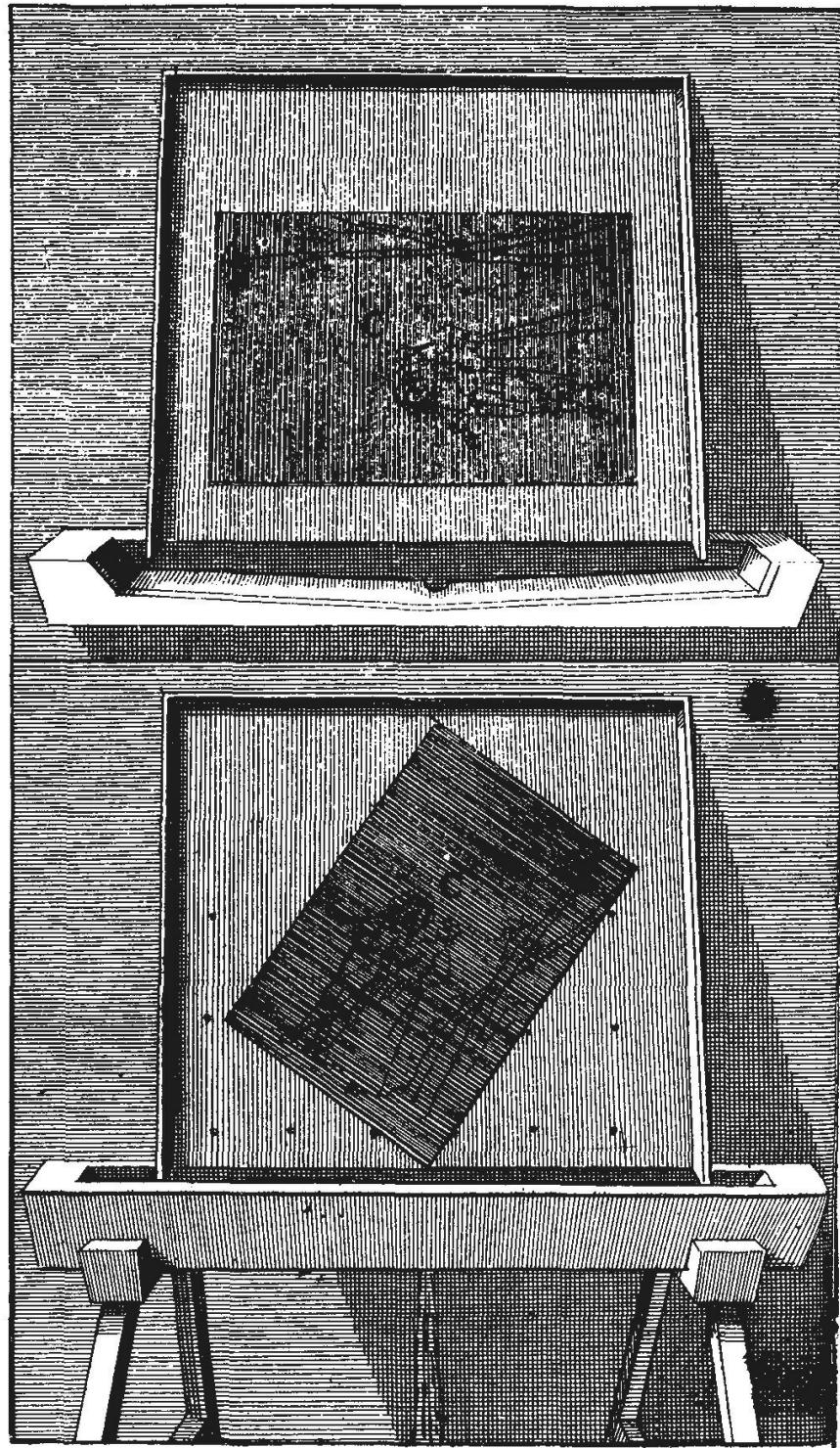
*How to take the ground or the varnish off the plate, after the Aqua fortis hath done its operation*

Take a char-cole of willow or some such soft grain'd wood, and take off the rinde of it, and pouring fair water on the plate, rub it with the char-cole with an even hand, as if you were to polish copper, and it will take off the varnish. Be carefull that no dust or filth fall upon the plate, as also that the char-cole be free from all knots and roughness, for it might occasion small scratches in the plate which it would be difficult to get out. [Rembrandt does not seem to have followed this advice as religiously as he should have.]

This done, you will perceive plainly if there be any places that require to be touch'd with the graver [burin], as it for the most part happens, especially in those places that are to be most black. For you may well judge, that when there are many strokes and hatchings one close to another, there is so little varnish between,

that the *Aqua fortis* commonly takes it off, because it eats under it.

[Rembrandt was quick to put this possibility to use. Generally he worked so cautiously that only with a magnifying glass can you see where he used the burin and where the drypoint. The latter technique, by the way, is ignored by Bosse. He would have disapproved of it because it often left a ragged line, on account of the burr. For that matter, Rembrandt seems more than once to have removed the burr from his plates with the burnisher before printing them.]



After the acid is poured over the plate ten or twelve times, the latter has to be turned in various other positions in order to ensure equal biting.

*Here followeth the manner, after that your plates are eaten into by the Aqua fortis, how to touch up, or re-grave that which haply you may have forgotten, or that which you would amend or supply*

Before I make an end, I thought fitting to shew you the manner, how to touch over again many things according as need may require, by the means of *Aqua fortis*, as when it happens that having made upon your copper any thing that doth not please you, and that for this cause having covered it with your oyly mixture, to the end that the *Aqua fortis* should not perform its operation, or that you would add any ornaments either in Drapery, or any other thing which might be thought on, upon severall occasions. In this case therefore take your plate and rub it over well with Oyl-Olive, in those places where there is any thing graven, in such sort, as that the blacknesse and foulnesse, which is likely to be in the hatchings or strokes may be taken away. Afterwards take out the grease so thoroughly with crumms of bread, that there may remain no grease nor filth upon the plate, nor in any of the strokes or hatchings.

Then heat it upon a char-cole fire, and spread the soft varnish upon it with a feather. That which you are to take speciall care of is, that the hatchings, which you would have to remain, be filled with varnish: That being done, black it, and then you may touch over again, or add what you intend. And lastly, make your hatchings by the means of your needle according as the manner of the work shall require, being carefull before you put on the *Aqua fortis*, to cover with your oyly mixture the first graving which was upon your plate. Having then caused the *Aqua fortis* to eat into your work, take away your varnish from your plate, by the means of the fire.

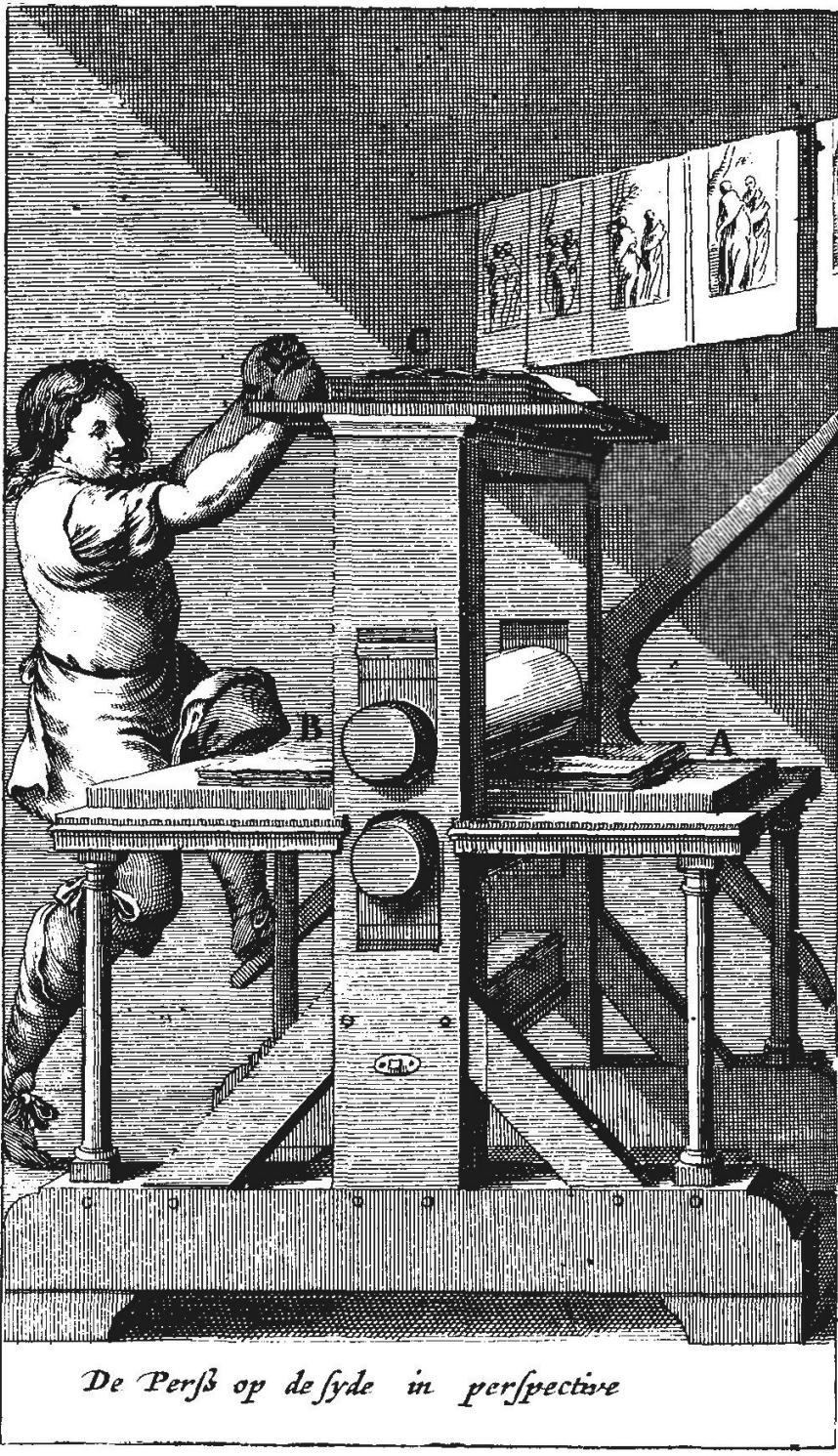
[This piece is particularly interesting for understanding the work of an incurable improver like Rembrandt. There are few

plates from his hand that did not undergo the process here described, often more than once, as they went from state to state. In order to execute these corrections a special transparent ground had to be used to allow the etcher to see the surface of the plate while he worked.

[Rembrandt reworked his plates not only to correct errors and to add 'ornaments,' but also to get more than one work of art out of a single plate. This can be seen most clearly in the case of etchings like *Christ presented to the people* [B 76] and '*The three crosses*' [B 78], where the differences between the early and later states are notably extreme. But the partial covering of a plate could serve another purpose, described by Bosse elsewhere: creating differences of thickness between lines. Because the acid bites the metal at the same rate everywhere, the only way to etch some grooves more deeply than others is to bite them longer, which could only be done by the process described.

[When the plate had reached this stage it was ready to be printed. Most etchers would pay a printer to do this for them, or let a publisher take over from there for the printing and marketing of the etchings. But Rembrandt, as far as we know, always printed his own etchings, and probably published them too.

[Bosse's chapters on the building of a press and the printing of etchings are very technical, and would take us too far afield in the present context. We close therefore with his illustration of an etcher at the press.]



*De Pers op de syde in perspective*

An etching going through the press. The printer's stance shows that he is exerting himself and that the plate is being subjected to considerable pressure. Printed etchings are hung up behind the press to dry. This was

necessary not only on account of the ink, but because the paper is dampened before going through the press.

## The literature on Rembrandt's etchings

The classic form of literature on the work of an etcher is the catalogue of his complete oeuvre. Serious art dealers and collectors (including the curators of printrooms) tend to accumulate filing cards on the works of artists that interest them, and sooner or later many of them get around to publishing their findings in catalogue form. The first one to do so for Rembrandt's etchings was the Paris art auctioneer Edmé François Gersaint, whose work saw the light of day in 1751, after his death. The book came out in English a year later, a sure sign that it was in demand. Since then about twenty other catalogues of Rembrandt's etchings have appeared, each relying on, and adding to, the material of its predecessors. Perhaps because Rembrandt's etchings nearly all exist in more than one impression, and are therefore more readily studied than his paintings and drawings, the disagreements concerning the authorship of specific plates are fewer than in Rembrandt studies in general.

The Vienna curator Adam Bartsch, an indefatigable cataloguer of graphic work, brought out his Rembrandt catalogue in 1797, not under his own name but as a 'new edition' of Gersaint and several others. This modesty did not prevent Bartsch's book from becoming the standard catalogue of the etchings; its numbering system is still the one most widely used in literature and printrooms, and it has been adopted for this book as well.

After determining which prints are by the master and which are not, the next most pressing problem to the student of Rembrandt etchings is to distinguish between the states that so many of the plates went through. The development of photography made it

possible to refine the study of the states considerably, but the definitive publication in this field had to await the perfection later in the 19th century of photo-reproductive techniques. In 1890 the Russian scholar Dmitri Rovinski published a monumental set of volumes with reproductions of all the states of all the etchings in true size. Since then there have only been relatively minor shifts and additions in the cataloguing of the successive states of the etchings. The most influential catalogues to appear since Rovinski are those by Woldemar von Seidlitz (1895), Arthur M. Hind (1912), Ludwig Münz (1953) and the most recent catalogue, with more illustrations of states than any publication since Rovinski: Christopher White & Karel G. Boon, *Rembrandt's etchings* (Amsterdam etc. 1969). The authors of that book were, while writing it, attached to the two institutions with the greatest collections of Rembrandt's etchings in existence, the British Museum, London, and the Amsterdam Rijksprentenkabinet.

Catalogues of another kind – those of exhibitions and collections – illuminate the material from a different angle. Whereas a general catalogue, by its nature, treats all the impressions of a single plate under one and the same category, catalogues of exhibitions and collections can concentrate on single impressions, studying them as works of art in their own right. Three fairly recent catalogues of this kind are *Les plus belles eaux-fortes de Rembrandt choisies dans les quatre principales collections de Paris* (Musée du Louvre, 1969–70), *Rembrandt: experimental etcher* (Boston, Museum of Fine Arts, and New York, Pierpont Morgan Library, 1969–70) and J. P. Filedt Kok, *Rembrandt etchings and drawings in the Rembrandt House* (Maarsen 1972).

Building on the work of the cataloguers, art historians can then write general books on Rembrandt the etcher, in which they try to say more about the artist and his etchings than a catalogue can

convey. When Arthur Hind wrote a monograph on Rembrandt in 1932, he naturally had much to say on the etchings. And by the same token, Hind's general history of engraving and etching has a long section on Rembrandt. Devoted entirely to the subject are the books that Boon and White each wrote separately – K. G. Boon, *Rembrandt: the complete etchings* (London 1963), and Christopher White, *Rembrandt as an etcher: a study of the artist at work* (2 vols., London 1969).

Self portraits SEE ALSO [B 174](#), [B 316](#), [B 319](#), [B 320](#), [B 338](#), [B 363](#) AND  
[B 370](#)



B 1

*Self portrait with curly hair and white collar: bust.* Second state of two.

Signed *RHL.* Haarlem.

About 1630.



B2

*Self portrait wearing a soft cap: full face, head only.* Only state. Haarlem.  
About 1634.



B 4  
*Self portrait with a broad nose.* Only state. Amsterdam.  
About 1628.



B 5

*Self portrait leaning forward: bust.* Third state of three. Haarlem.

About 1628. Printed from a plate that was cut out of the upper righthand corner of [B 54](#) after Rembrandt ceased work on that etching.



B 7

*Self portrait in a soft hat and embroidered cloak.* Tenth state of eleven.

Signed and dated *Rembrandt f.* and *RHL 1631. Haarlem.*

The earliest states show the head only. Rembrandt initially inscribed this plate *AET 27*, giving himself three years more than his real age. This was changed to *AET 24*, then to *RHL 1631*. *Rembrandt f.* was never used as a signature before 1633, and may indicate that the tenth state was not reached

until that year or later.



B 8

*Self portrait with long bushy hair: head only.* Second state of six.  
Amsterdam.

About 1631.



B 9

*Self portrait, leaning forward, listening.* Only state. Amsterdam.  
About 1628.



B 10

*Self portrait, frowning: bust.* Second state of three. Haarlem.

In the first state signed and dated *RHL 1630*. The lines crossing the plate were burnished out in the third state.



B 11

*The artist's son, Titus [1641-68].* Only state. Printed with surface tone. Amsterdam.

About 1656. Titus was the only child of Rembrandt and Saskia to outlive infancy, and he too died before his time. This plate was formerly considered a self portrait, and accordingly dated about 25 years earlier.



B 12

*Self portrait in a fur cap, in an oval border: bust.* Only state. Amsterdam.

About 1629. One of four surviving impressions, two of which are on larger paper than this one.



B 13

*Self portrait open-mouthed, as if shouting: bust.* Second state of three. Signed and dated RHL 1630. Amsterdam.

The diagonal scratch in the upper right was removed in the third state.



B 15

*Self portrait in a cloak with a falling collar: bust.* Second state of five.

Signed and dated *RHL 1631.* Haarlem.

The date was altered from 1630 to 1631.



B 16

*Self portrait in a heavy fur cap: bust.* Only state. Signed and dated *RHL 1631.* Haarlem.

The top of the head with hair can be seen through the fur cap, indicating that the portrait was originally conceived bareheaded.



B 17

*Self portrait in a cap and scarf with the face dark: bust.* Second state of two.  
Signed and dated *Rembrandt f. 1633. Haarlem.*

Signature lacking in the first state. Between the first and second states the artist's moustache gained the silhouetted twirl.



B 18

*Self portrait with raised sabre.* With touches of burin. First state of two.  
Signed and dated *Rembrandt f. 1634. Haarlem.*

The penned 23 in the lower margin is the etching's number in Gersaint's catalogue (1751).



B 19

*Self portrait with Saskia.* Second state of three. Signed and dated *Rembrandt f. 1636. Haarlem.*

The portrait of Saskia (see B 347) resembles that on B 365 in reverse, reminding us that here Rembrandt was seeing Saskia in the mirror.



B 20

*Self portrait in a velvet cap with plume.* Only state. Signed and dated  
Rembrandt f. 1638. Haarlem.



B 21

*Self portrait leaning on a stone sill.* Second state of two. Signed and dated  
Rembrandt f. 1639. Haarlem.



B 22

*Self portrait drawing at a window.* With drypoint and burin. Second state of five. Signed and dated *Rembrandt f. 1648. Amsterdam.*

The first state lacks the signature.



B 23

*Self portrait [?]* with plumed cap and lowered sabre. First state of three.  
Signed and dated Rembrandt f. 1634. Amsterdam.

Cut down to an oval in the second state.



B 24

*Self portrait in a fur cap: bust.* Fourth state of four. Signed and dated *RHL* 1630, faintly. Amsterdam.



B 26

*Self portrait in a flat cap and embroidered dress.* Only state. Signed  
Rembrandt f., very faintly. Haarlem.

About 1642.



B 27

*Self portrait bareheaded, with high curly hair: head and bust.* Only state.  
Haarlem.

About 1628. One of the three known impressions, cut down from the full size of the plate.

Biblical subjects *Old Testament* SEE ALSO [B 118](#) AND [B 153](#)



B 28

*Adam and Eve*. Second state of two. Signed and dated *Rembrandt f. 1638.*  
Haarlem.

Genesis 3:6.



B 29

*Abraham entertaining the angels.* With drypoint. Only state. Signed and dated *Rembrandt f. 1656. Haarlem.*

Genesis 18:1-15.



B 30

*Abraham casting out Hagar and Ishmael.* Only state. Signed and dated  
Rembrandt f. 1637. Haarlem.

Genesis 21:14.



B 33

*Jacob caressing Benjamin.* First state of two. Signed *Rembrandt f.* Haarlem.

About 1637. The traditional title, recently rejected, was *Abraham caressing Isaac*. Neither theme is taken directly from the Bible.



B 34

*Abraham and Isaac.* With drypoint. Only state. Signed and dated *Rembrant*  
1645. Haarlem.

Genesis 22:1-9.



B 35

*Abraham's sacrifice.* With drypoint. Only state. Signed and dated *Rembrandt f. 1655. Haarlem.*

Same text as [B 34](#).



B 36

*Four illustrations to a Spanish book.* With burin and drypoint. Second state of three of the undivided plate. Signed and dated *Rembrandt f. 1655* on each of the four representations. Amsterdam.

Each of the themes depicts a stage in the history of the 'piedra gloriosa' of the title of the book: the glorious 'stone cut without hands.' [A] Destroying the statue seen by Nebuchadnezzar in his dream (Daniel 2:1-49); [B] serving Jacob as a pillow when he dreamt of the heavenly ladder (Genesis 28:11-15); [c] helping David kill Goliath (I Samuel 17:49); [D] seen by Daniel in his apocalyptic dream of the four beasts (Daniel 7). The etchings were made as illustrations for a mystical book by the Sephardic rabbi Menasseh ben Israel (portrayed by Rembrandt 19 years earlier in [B 269](#)). Only four copies of the book with Rembrandt's illustrations have survived. The whole plate went through three states before being divided into its four components, three of which underwent further alterations afterwards.



B 37

*Joseph telling his dreams.* Second state of three. Signed and dated *Rembrant f. 1638. Haarlem.*

Genesis 37:1-11.



B 38

*Joseph's coat brought to Jacob.* First state of two. Signed *Rembrandt van Ryn fe. Haarlem.*

About 1633. Genesis 37:31-34. The only plate signed with the artist's full name.



B 39

*Joseph and Potiphar's wife.* First state of two. Signed and dated *Rembrandt f.*  
1634. Haarlem.

Genesis 39:7-12.



B 40

*The triumph of Mordechai.* With drypoint. Only state. Haarlem.

About 1641. Esther 6.



B 41

*David in prayer.* First state of three. Signed and dated *Rembrandt f. 1652.*  
Haarlem.

Presumably from 2 Samuel 12.



B 42

*The blindness of Tobit: the larger plate.* With touches of drypoint. First state of two. Signed and dated twice, in the shadows of the lower margin, *Rembrandt f. 1651. Haarlem.*

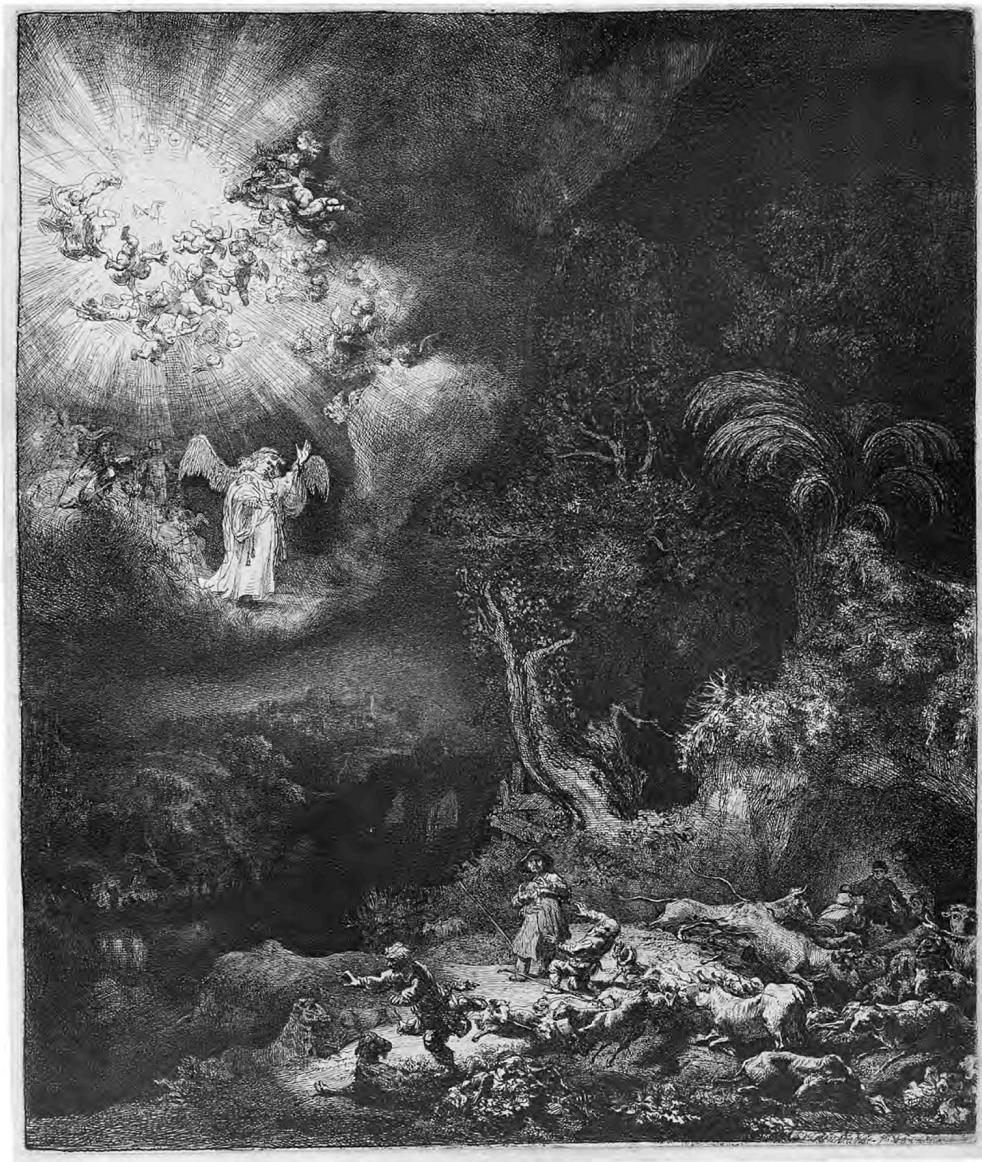
Tobit 11:6-10.



B 43

*The angel departing from the family of Tobias.* With drypoint. Third state of four. Signed and dated *Rembrandt f. 1641. Haarlem.*

Tobit 12:16-22.



B 44

*The angel appearing to the shepherds.* With burin and drypoint. Third state of three. Signed and dated *Rembrandt f. 1634. Haarlem.*

The first, unfinished state lacks the signature and date. Luke 2:8-14.

Biblical subjects *New Testament* SEE ALSO [s 398](#)



B 45

*The adoration of the shepherds: with the lamp.* First state of two. Signed  
Rembrandt f. Amsterdam.

About 1654. Luke 2:15-16.



B 46

*The adoration of the shepherds: a night piece.* With drypoint and burin. Fifth state of eight. Haarlem.

About 1652. Same text as [B 45](#).



B 47

*The circumcision in the stable.* First state of two. Signed and dated twice  
Rembrandt f. 1654. Haarlem.

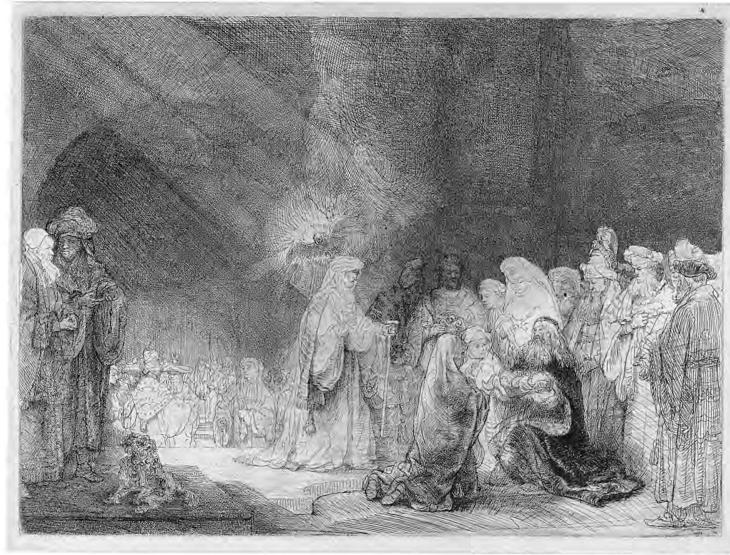
Luke 2:21.



B 48

*The circumcision: the small plate.* With touches of drypoint. Only state.  
Haarlem.

About 1630. Same text as [B 47](#).



B 49

*Simeon's hymn of praise [The presentation in the Temple: oblong print].*  
With drypoint. Second state of three. Amsterdam.

About 1639. Luke 2:22-38. The action depicted precedes the actual presentation.

*This illustration is reduced.*

Original size 21.3 x 29 cm.



B 50

*The presentation in the Temple in the dark manner.* With drypoint. Only state. Printed with surface tone on Japanese paper. Haarlem.

About 1654. Luke 2:39.



B 51

*Simeon's hymn of praise [The presentation in the Temple with the angel: the small plate].* Second state of two. Signed and dated RHL 1630. Amsterdam.

Same text as [B 49](#).

The first state has more blank space above.



B 52

*The flight into Egypt: the small plate.* First state of two. Signed and dated  
*Rembrandt inventor et fecit. 1633. Amsterdam.*

Matthew 2:13-15. Only in this plate and in [B 90](#), of the same year, did Rembrandt identify himself by inscription as the draftsman and etcher of a plate.



B 53

*The flight into Egypt: a night piece.* With burin and drypoint. Sixth state of six. Signed and dated *Rembrandt f. 1651* (invisible in the reproduction). Haarlem.

Same text as [B 52](#).



### B 54

*The flight into Egypt: a sketch.* First state of six. Amsterdam.

About 1627. Same text as [B 52](#). After this state the plate was cut down, and part of the copper was used for the self portrait [B 5](#). One of the two surviving impressions of the first state.



B 55

*The flight into Egypt: crossing a brook.* With drypoint. Only state. Signed and dated *Rembrandt f. 1654. Haarlem.*

Same text as [B 52](#).



### B 56

*The flight into Egypt: altered from Seghers.* With burin and drypoint. Fourth state of seven. Amsterdam.

About 1653. Same text as [B 52](#). The first state, depicting Tobias and the angel, is entirely by Rembrandt's contemporary Hercules Seghers (1590-1640). The right half of the plate was burnished out and redone by Rembrandt as a *Flight into Egypt*, with smaller figures.



B 57

*The rest on the flight: a night piece.* With drypoint. Fourth state of four.  
Haarlem.

About 1644. This and the following two etchings depict an apocryphal subject with a long iconographical tradition.



### B 58

*The rest on the flight: lightly etched.* With touches of drypoint. Only state.  
Signed and dated *Rembrandt f. 1645. Haarlem.*

See comment under [B 57](#).



### B 59

*The rest on the flight into Egypt.* Only state. Amsterdam.

About 1626. See comment under [B 57](#). One of three surviving impressions. Among the earliest etchings, with [s 398](#). Both have the same rawness as the paintings of that period.



B 60

*Christ returning from the Temple with his parents.* With drypoint. Only state.  
Signed and dated Rembrandt f. 1654. Haarlem.

Luke 2:41-52.



B 61

*Virgin and child in the clouds.* With drypoint. Only state. Signed and dated *Rembrandt f. 1641*, in the dark clouds. Amsterdam.

This Catholic theme is unique in Dutch 17th-century art. The upside-down head near the Virgin's left knee has been variously interpreted as a leftover from an earlier use of the plate, a reflection of the Virgin's face in the

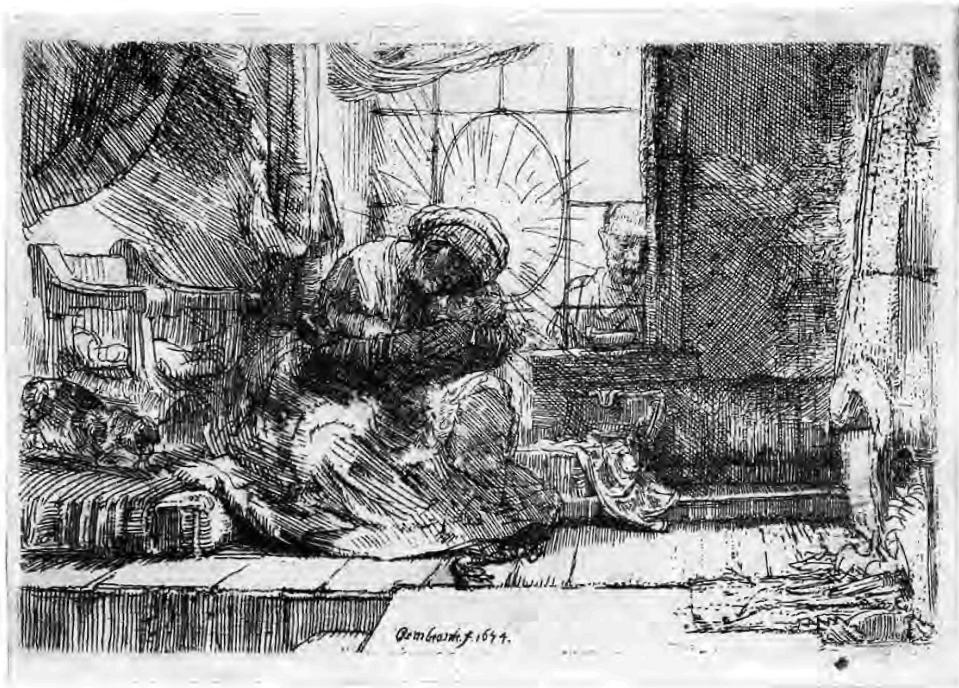
clouds, and a false start on the Virgin's face, after which the artist turned the plate around and began again.



### B 62

*The holy family.* Only state. Signed *RHL*. Amsterdam.

About 1632. Neither this etching nor the following one depicts a specific passage in the Bible.



B 63

*The Virgin and child with the cat and snake.* Second state of two (with burin).  
Signed and dated *Rembrandt f. 1654. Haarlem.*

See comment under [B 62](#).



B 64

*Christ seated disputing with the doctors.* Only state. Signed and dated  
Rembrandt f. 1654. Haarlem.

Luke 2:41-52.



B 65

*Christ disputing with the doctors: a sketch.* With drypoint. First state of three. Signed and dated *Rembrandt f. 1652. Amsterdam.*

Same text as [B 64](#). The date is smudged by false biting—an area of the plate etched although the artist did not intend it to be.



B 66

*Christ disputing with the doctors: small plate.* Second state of three. Signed and dated *RHL 1630. Amsterdam.*

Same text as [B 64](#). In the third state the plate was cut down on three sides, removing the monogram and dating.



B 67

*Christ preaching [’La petite tombe’]. With burin and drypoint. Only state.  
Amsterdam.*

About 1652. The traditional title (The small tomb) is based on an 18th-century misreading of the subject. The theme has no specific scriptural nor iconographic precedent. The same is true of [B 74](#).



B 68

*The tribute money.* First state of two. Haarlem.

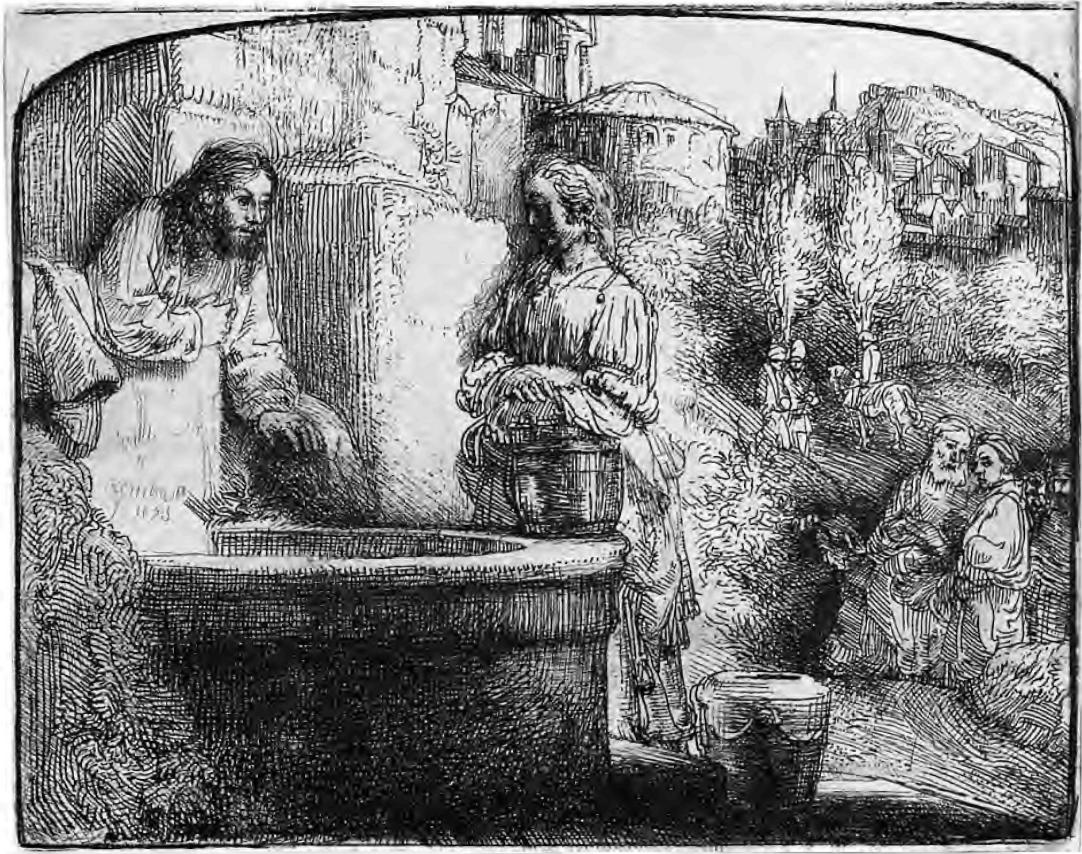
About 1635. Matthew 22: 15-22.



B 69

*Christ driving the moneychangers from the Temple.* First state of two. Signed and dated Rembrandt f. 1635. Haarlem.

John 2:13-17.



B 70

*Christ and the woman of Samaria: an arched print.* With drypoint. Third state of three. Signed and dated *Rembrandt f. 1658.* Haarlem.

John 4:5-42. Dated 1657 in the first, incomplete state.



B 71

*Christ and the woman of Samaria: among ruins.* First state of two. Signed and dated Rembrandt f. 1634. Haarlem.

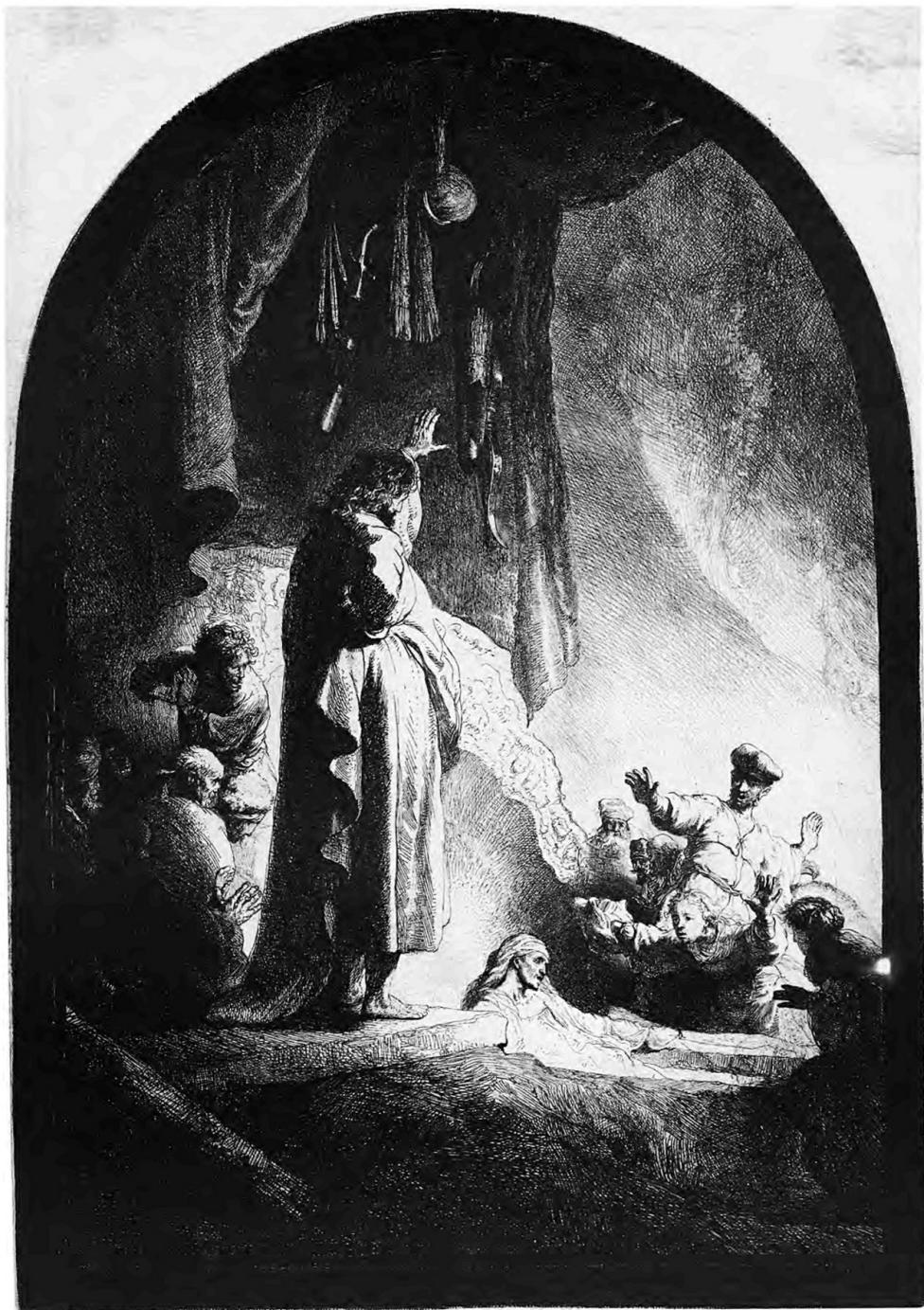
Same text as [B 70](#).



B 72

*The raising of Lazarus: the small plate.* First state of two. Signed and dated  
Rembrandt f. 1642. Haarlem.

John 11:1-44.



B 73

*The raising of Lazarus: the larger plate.* With burin. Eighth state of ten.  
Signed *RHL van Ryn f.* Amsterdam.

About 1630. The same text as [B 72](#). The only occurrence of this form of signature, which would read fully: Rembrandus Hermanni Leidensis van Rijn

fecit.

*This illustration is reduced.*

Original size 36.6 X 25.8 cm.



B 74

*Christ preaching* [‘The hundred-guilder print’]. With drypoint and burin.  
Second state of two. Amsterdam.

About 1643-49. The main themes of Matthew 19 are telescoped by Rembrandt into a single scene, unprecedented in earlier iconography. Cf. [B 67](#). The traditional title refers to the unusually high price the print was said to have fetched in the 17th century.

*This illustration is reduced.*

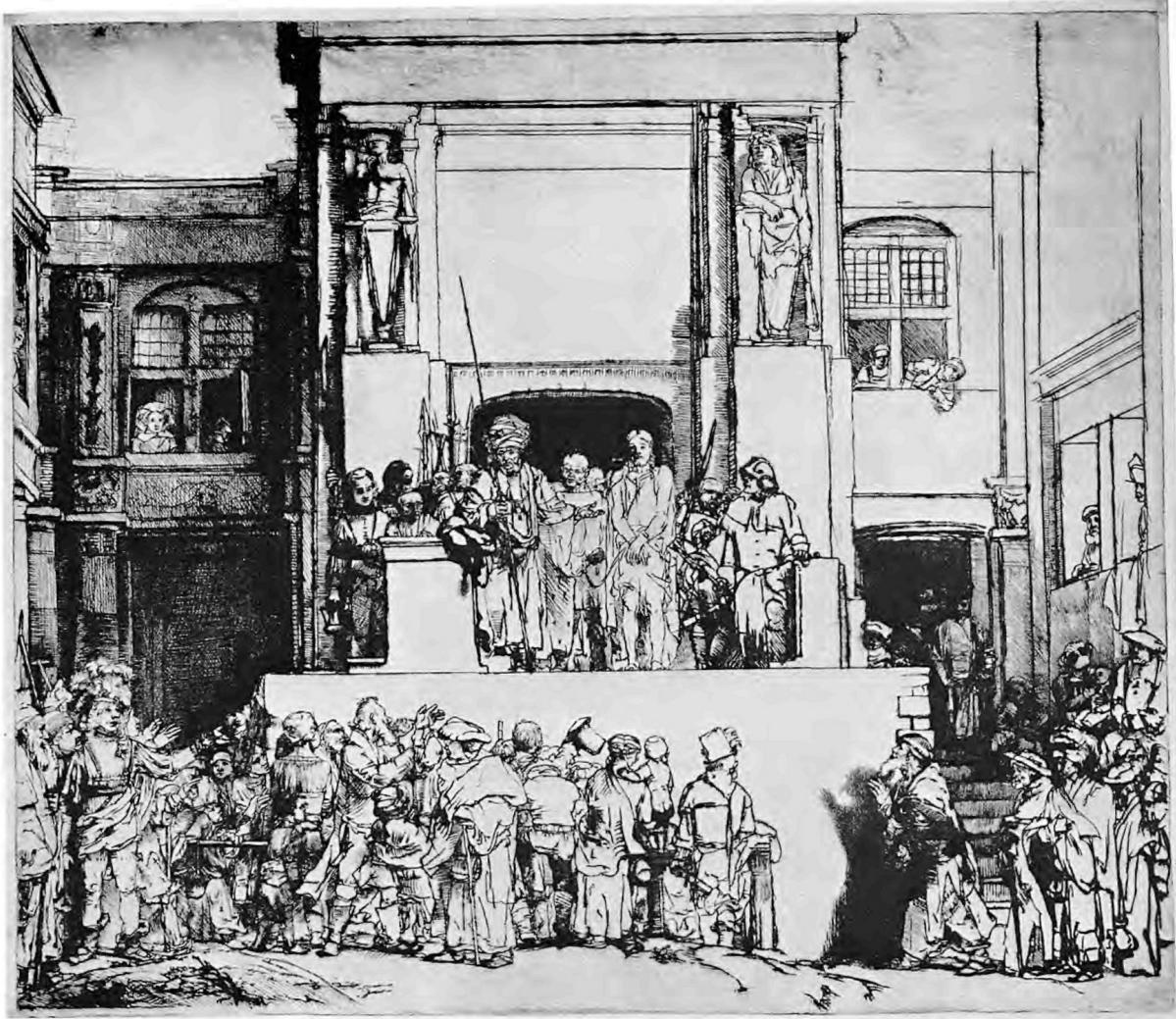
Original size 27.8 x 38.8 cm.



B 75

*The agony in the garden.* With drypoint. Only state. Signed and dated  
Rembrandt f. 165-(last digit missing). An early impression printed on  
Japanese paper. Amsterdam.

About 1657. Luke 22:39-46.



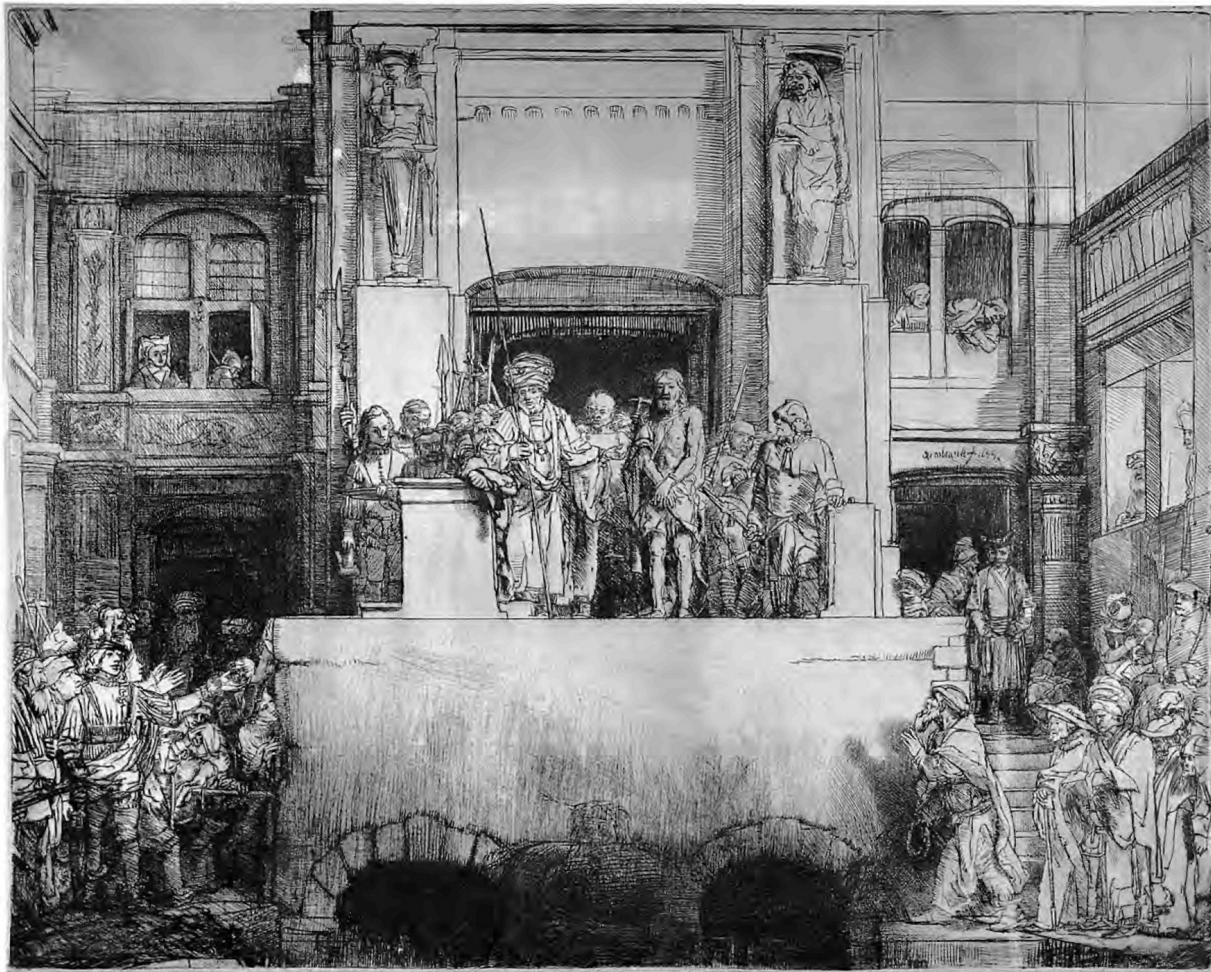
B 76

*Christ presented to the people: the oblong plate.* Drypoint only. Third state of eight. Printed on Japanese paper. Amsterdam.

Matthew 27:15-26. See following number.

*This illustration is reduced.*

Original size 38.3 x 45.5 cm.



The same plate, in the seventh state. Signed and dated *Rembrandt f. 1655*.  
Printed on Japanese paper. Amsterdam.

The signature was added in this state. The removal of the foreground figures had occurred in the sixth state, and the trimming of the upper margin in the fourth.

*This illustration is reduced.*

Original size 35.8 x 45.5 cm.



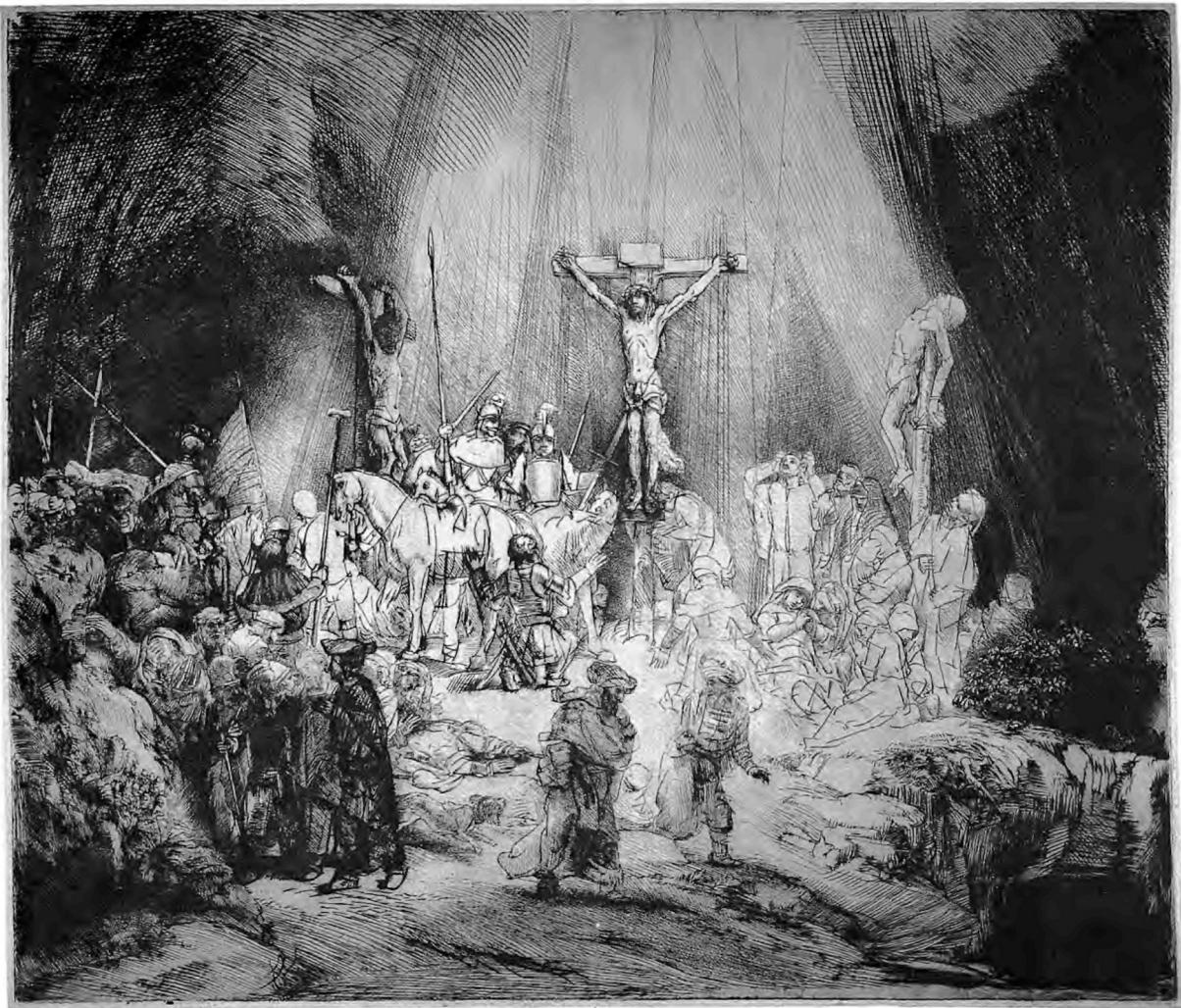
B 77

*Christ before Pilate: larger plate.* Second state of five. Signed and dated  
Rembrandt f. 1636 cum privile. Amsterdam.

Signed and dated 1635 in the first, unfinished state. John 19:1-16. Only in this plate and in [B 81 \(11\)](#) of 1633 – his two largest etchings – did Rembrandt claim the 'privilege' of copyright

*This illustration is reduced.*

Original size 54.9 x 44.7 cm.



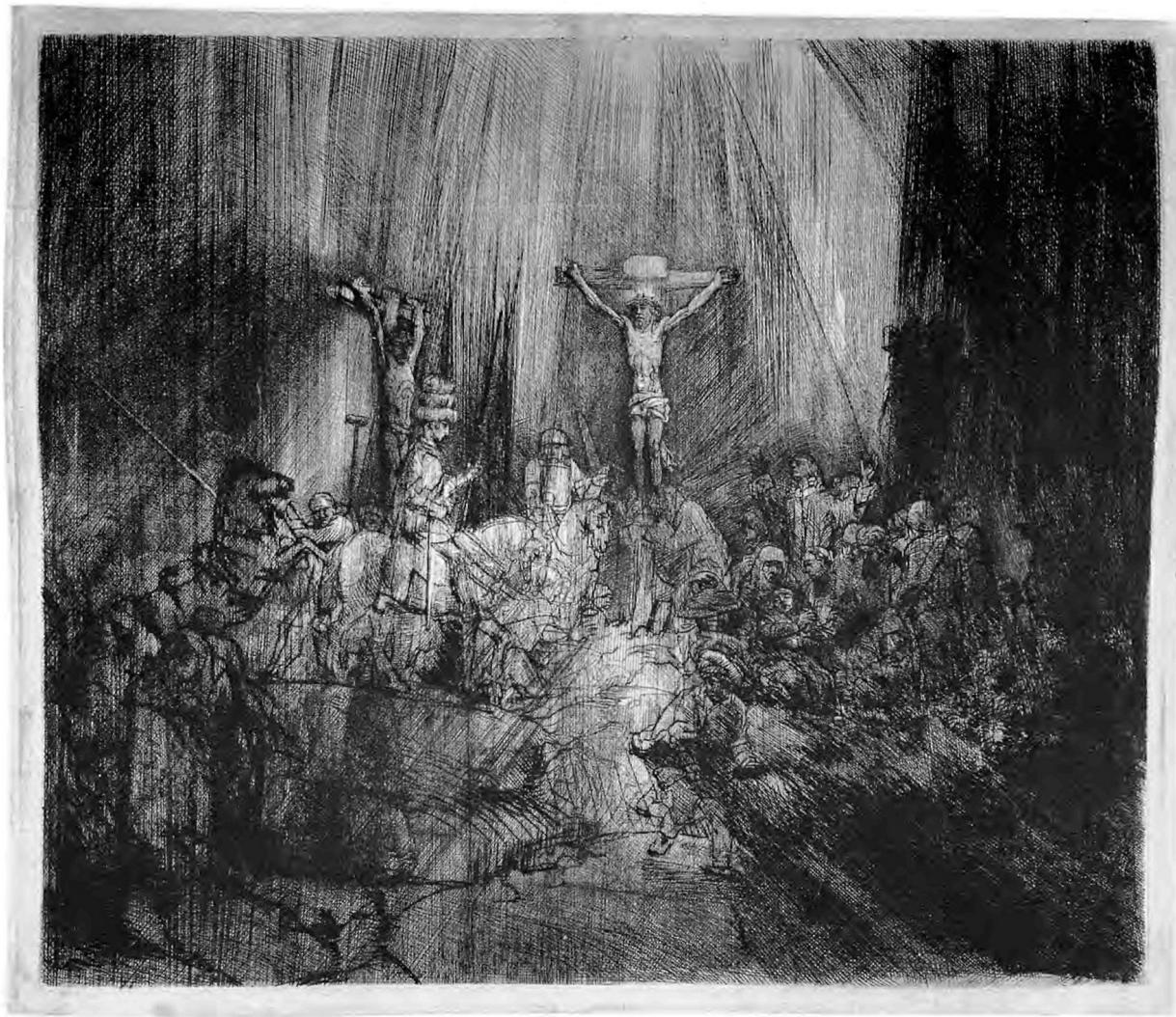
B 78

*Christ crucified between the two thieves [’The three crosses’]. Drypoint and burin only. First state of five. Amsterdam.*

The third state is signed and dated *Rembrandt f. 1653. Matthew 27:33-56.*

*This illustration is reduced.*

Original size 38.5 x 45 cm.



The same plate, in the fourth state. This is the state in which the total transformation of the plate took place. Amsterdam.

*This illustration is reduced.*

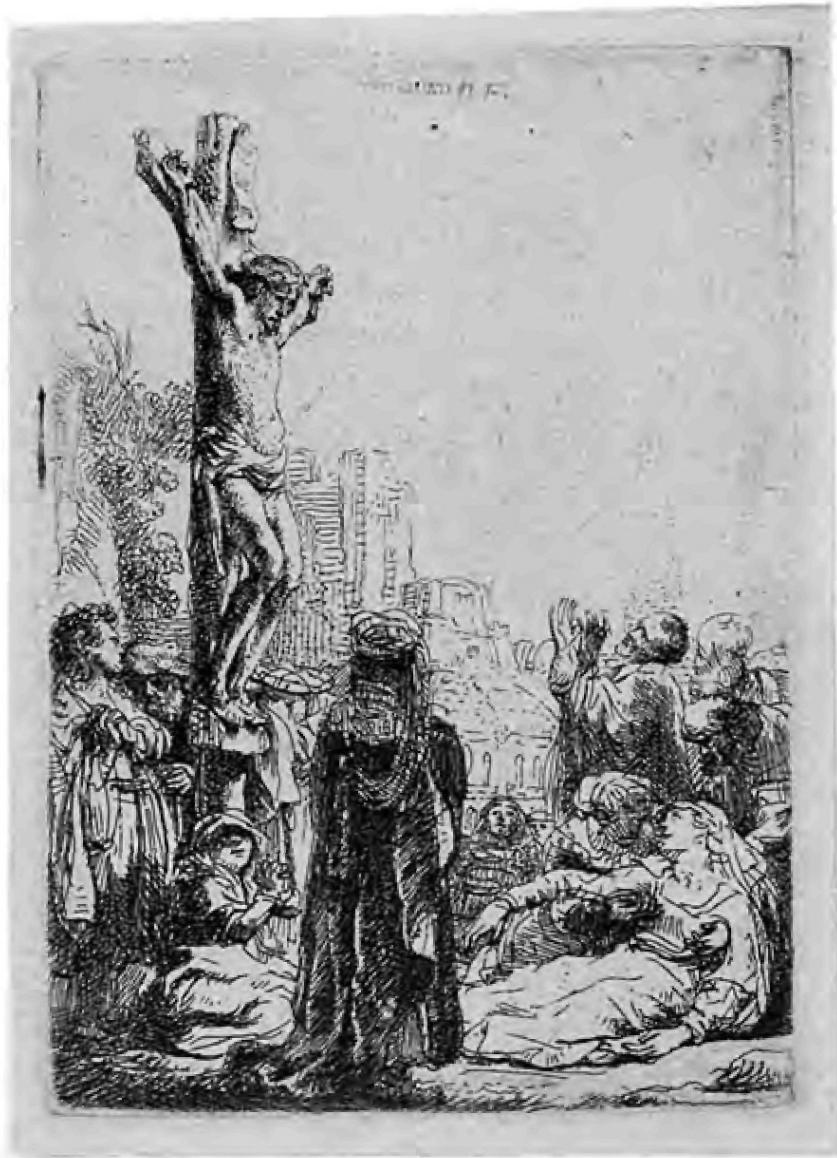
Original size 38.5 x 45 cm.



B 79

*Christ crucified between the two thieves: an oval plate.* With drypoint. First state of two. Haarlem.

About 1641. Same text as [B 78](#).



B 80

*The crucifixion: small plate.* Only state. Signed *Rembrandt f. Haarlem.*  
About 1635. Same text as [B 78](#).



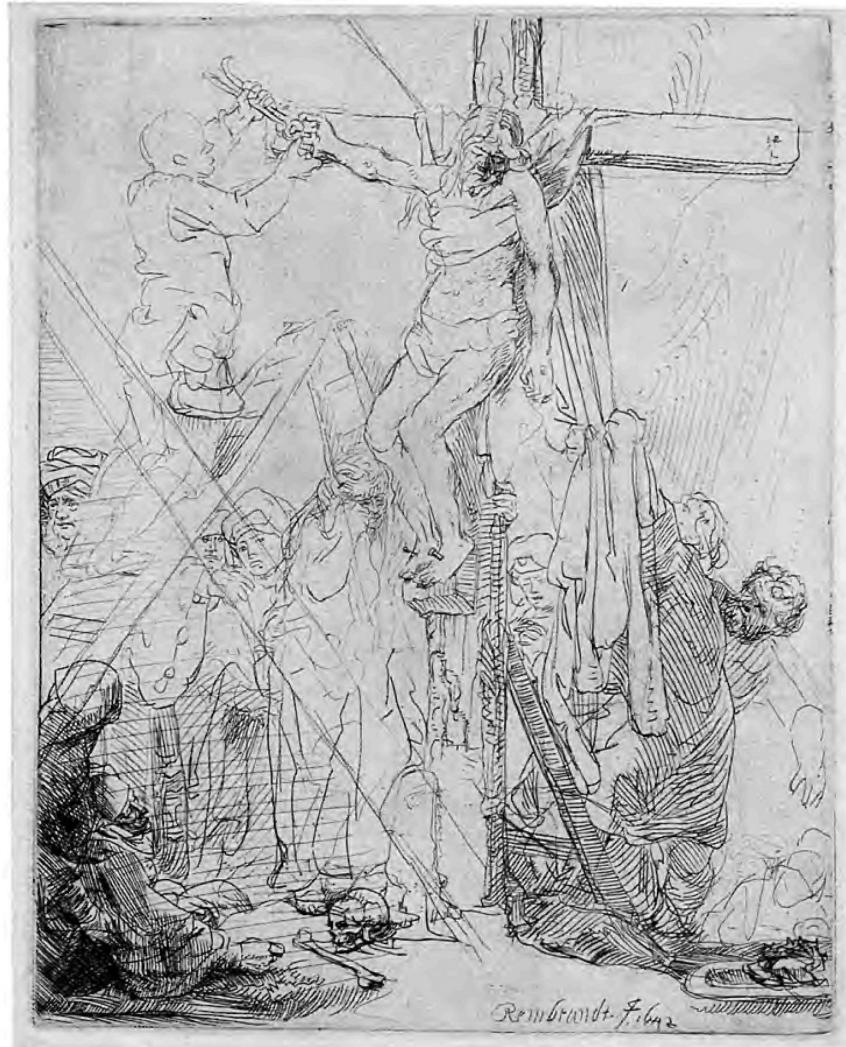
### B 81 (11)

*The descent from the cross: the second plate.* With burin. Second state of five. Signed and dated *Rembrandt f. cum pryl° 1633.* Amsterdam.

John 19:38-42. Based on Rembrandt's painting for Stadholder Frederick Henry. An earlier version of this huge plate was a failure and had to be discarded. See comment under [B 77](#).

*This illustration is reduced.*

Original size 53 x 41 cm.



B 82

*The descent from the cross: a sketch.* With drypoint. Only state. Signed and dated *Rembrandt f. 1642. Haarlem.*

Same text as [B 81](#).



B 83

*The descent from the cross by torchlight.* With drypoint. Only state. Signed and dated *Rembrandt f. 1654. Haarlem.*

Same text as [B 81](#).



B 84

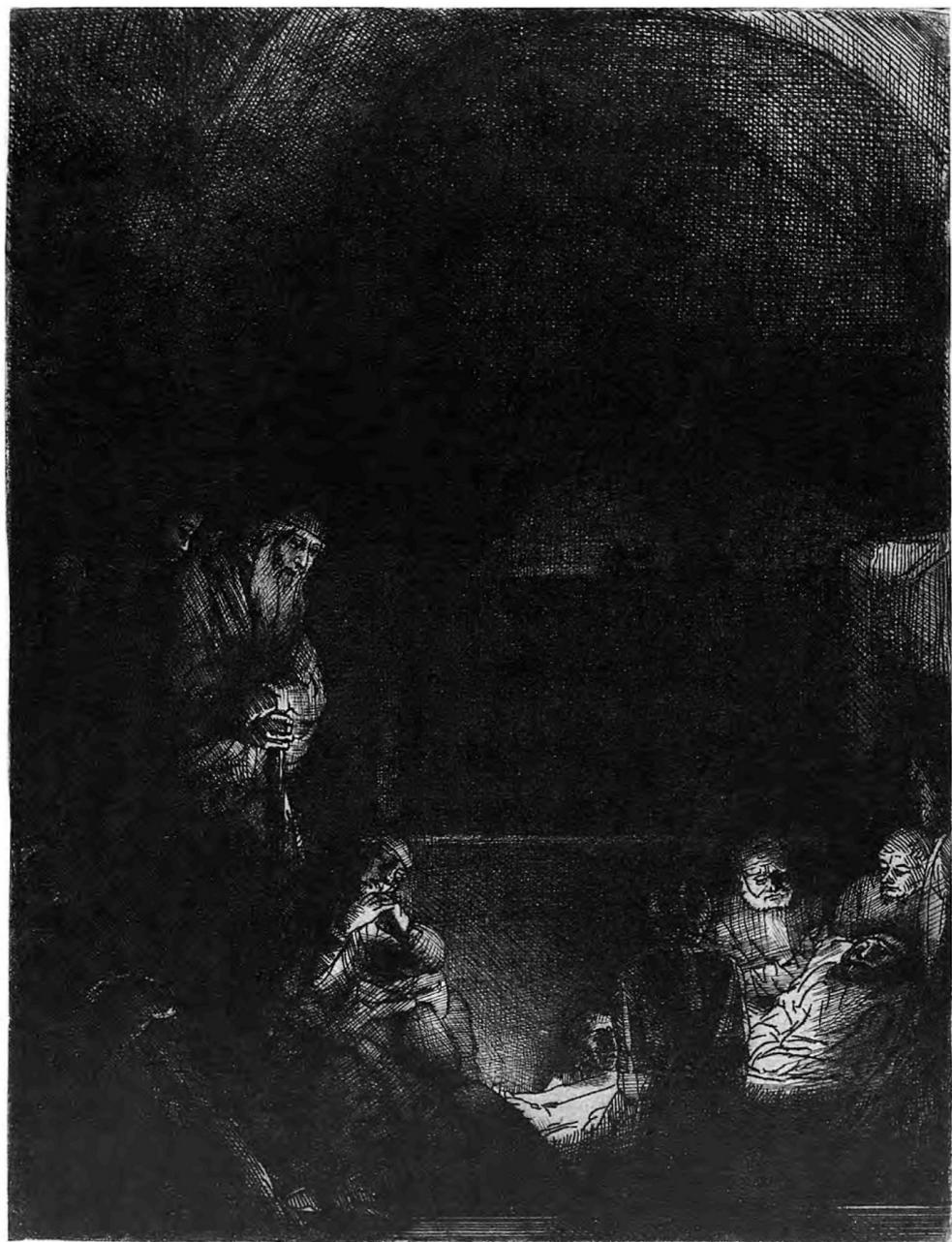
*Christ carried to the tomb.* With touches of drypoint. Only state. Signed  
*Rembrandt. Haarlem.*

About 1645. Matthew 27:59-61.



B 86

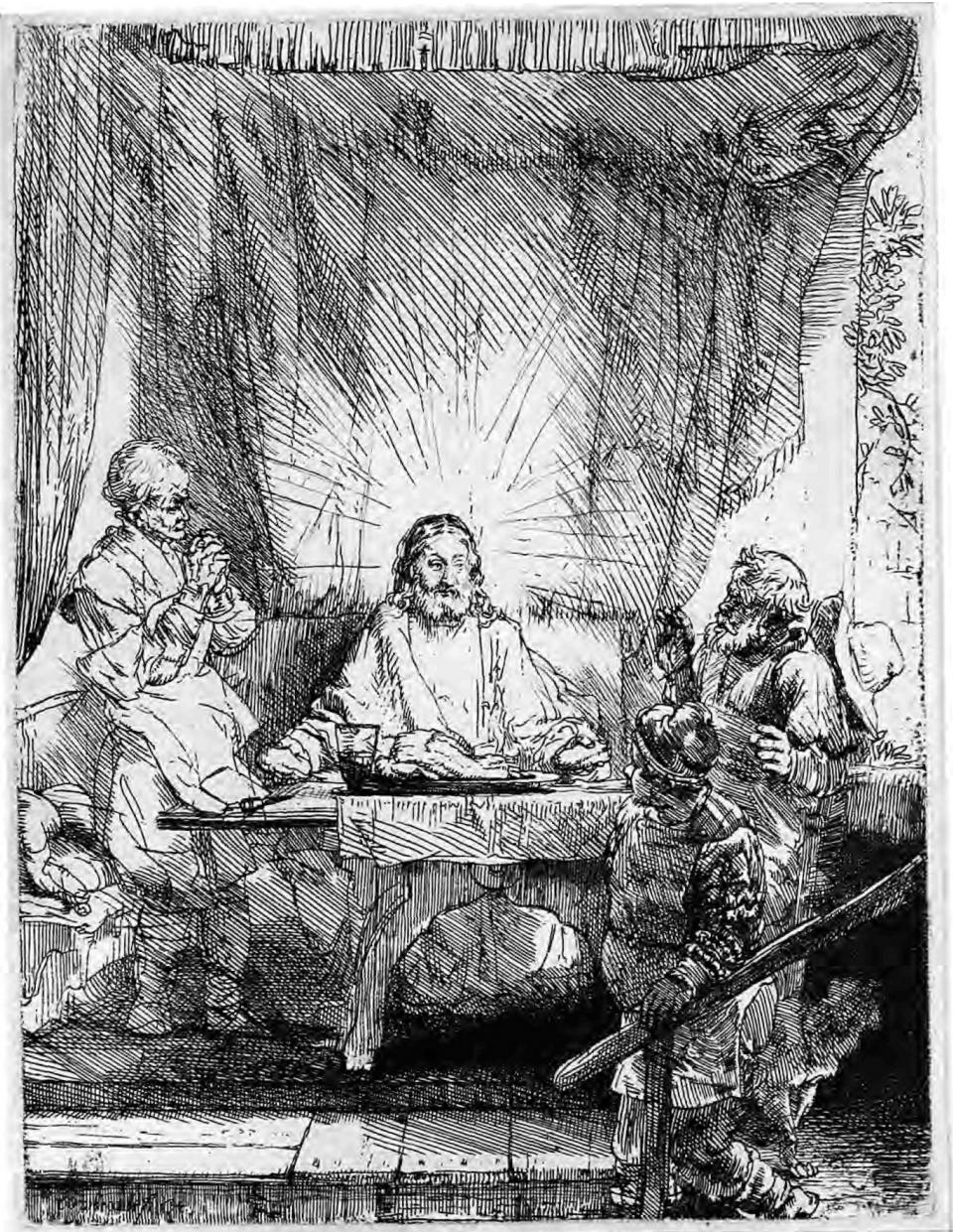
*The entombment.* With drypoint and burin. Third state of four. Haarlem.  
About 1654. Same text as [B 84](#).



B 85

*The Virgin with the instruments of the passion.* With drypoint. Only state.  
Amsterdam.

About 1652. Not a subject with a specific biblical reference.



B 87

*Christ at Emmaus: the larger plate.* With burin and drypoint. Third state of three. Signed and dated *Rembrandt f. 1654. Haarlem.*

Luke 24:13-31.



## B 88

*Christ at Emmaus: the smaller plate.* With touches of drypoint. Only state.  
Signed and dated *Rembrandt f. 1634. Haarlem.*

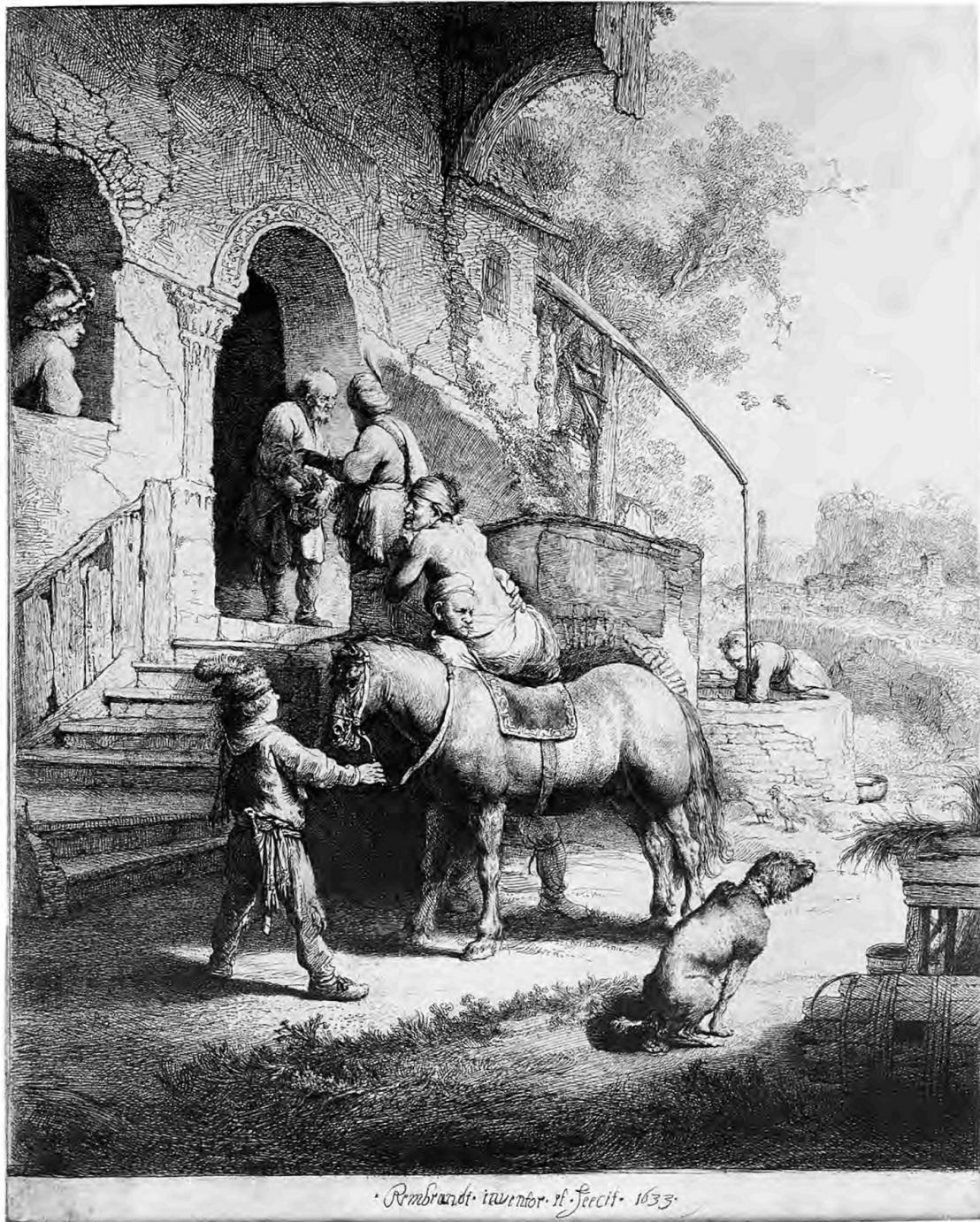
Same text as [B 87](#).



B 89

*Christ appearing to the apostles.* Only state. Signed and dated Rembrandt f.  
1656. Amsterdam.

John 20:19-29.



B 90

*The good Samaritan.* With burin. Fourth state of four. Signed and dated  
*Rembrandt inventor et Feecit. 1633.* Amsterdam.

Luke 10:30-35. The signature appears for the first time in this state. See  
comment under [B 52](#).



B 91

*The return of the prodigal son.* Only state. Signed and dated *Rembrandt f.*  
1636. Amsterdam.

Luke 15:11-32.



B 92

*The beheading of John the Baptist.* With drypoint. First state of two. Signed and dated Rembrandt f. 1640. Amsterdam.

Matthew 14:3-11.



B 94

*Peter and John healing the cripple at the gate of the Temple.* With drypoint and burin. Second state of four. Signed and dated *Rembrandt f. 1659.* Haarlem.

Acts 3:1-8.



B 95

*Peter and John at the gate of the Temple: roughly etched.* Only state.  
Amsterdam.

About 1629. Same text as [B 94](#).

Saints SEE ALSO [B 149](#)



B 96

*St. Peter in penitence.* Only state. Signed and dated *Rembrandt f. 1645.*  
Amsterdam.

Matthew 26:75.



B 97

*The stoning of St. Stephen.* First state of two. Signed and dated *Rembrandt f.*  
1635. Haarlem.

Acts 7:58-60.



B 98

*The baptism of the eunuch.* Second state of two. Signed and dated *Rembrandt f. 1641. Haarlem.*

Acts 8:26-39.



B 99

*The death of the Virgin.* With drypoint. First state of three. Signed and dated  
Rembrandt f. 1639. Amsterdam.

An apocryphal theme with a long iconographic tradition.

*This illustration is reduced.*

Original size 40.9 x 31.5 cm.



B 100

*St. Jerome reading.* Only state. Signed and dated *Rembrandt f. 1634*, in the shadows at the lower left. Haarlem.



B 101

*St. Jerome praying: arched print.* First state of three. Signed and dated  
Rembrandt ft. 1632. Haarlem.



B 102

*St. Jerome kneeling in prayer, looking down.* Only state. Signed and dated  
*Rembrandt f. 1635, faintly. Haarlem.*



B 103

*St. Jerome beside a pollard willow.* With drypoint. Second state of two.  
Signed and dated Rembrandt f. 1648. Haarlem.

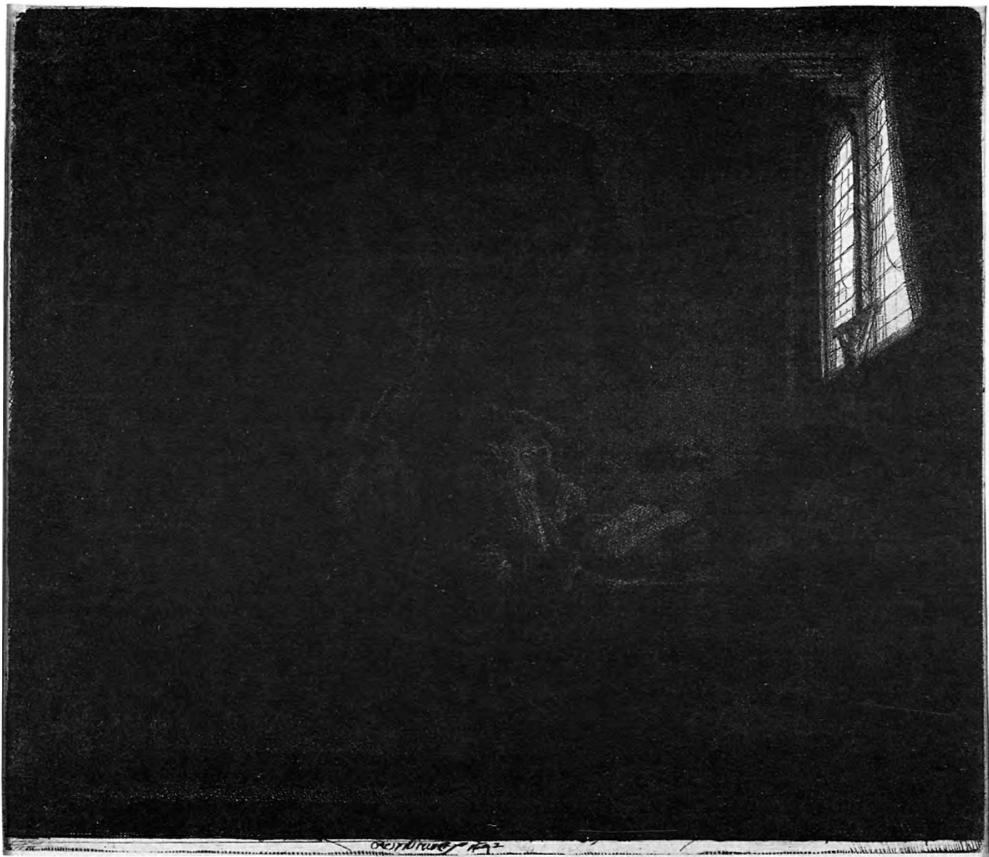
Signature lacking in first state.



B 104

*St. Jerome reading in an Italian landscape.* With burin and drypoint. Second state of two. Haarlem.

About 1654.



B 105

*St. Jerome in a dark chamber.* First state of two. Signed and dated *Rembrandt f. 1642. Amsterdam.*



B 106

*St. Jerome kneeling: a large plate.* Only state. Amsterdam.

About 1629. One of the two surviving impressions.

*This illustration is reduced.*

Original size 38.9 X 33.2 cm.



### B 107

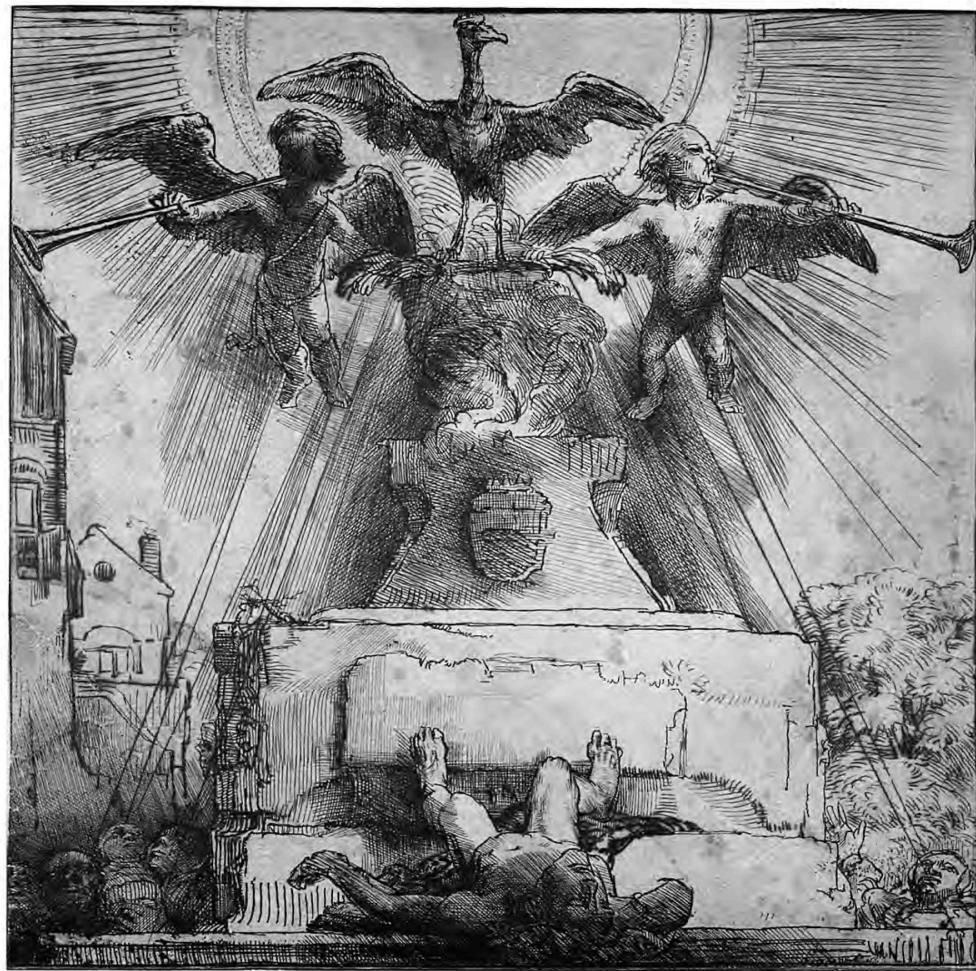
*St. Francis beneath a tree praying.* Drypoint. Second state of two (with etching). Signed and dated twice Rembrandt f. 1657. Printed on Japanese paper. Haarlem.

Allegorical and fancy subjects SEE ALSO [B 120](#), [B 270](#) AND [B 281](#)



B 109

*Death appearing to a wedded couple from an open grave.* Only state. Signed and dated *Rembrandt f. 1639. Haarlem.*



B 110

*The phoenix or the statue overthrown.* With drypoint. Only state. Signed and dated *Rembrandt f. 1658*, in the shadows in the lower center. Haarlem.

The specific reference of the subject has not yet been conclusively identified.



B 111

*The ship of fortune*. Second state of two. Signed and dated *Rembrandt f.*  
1633. Haarlem.

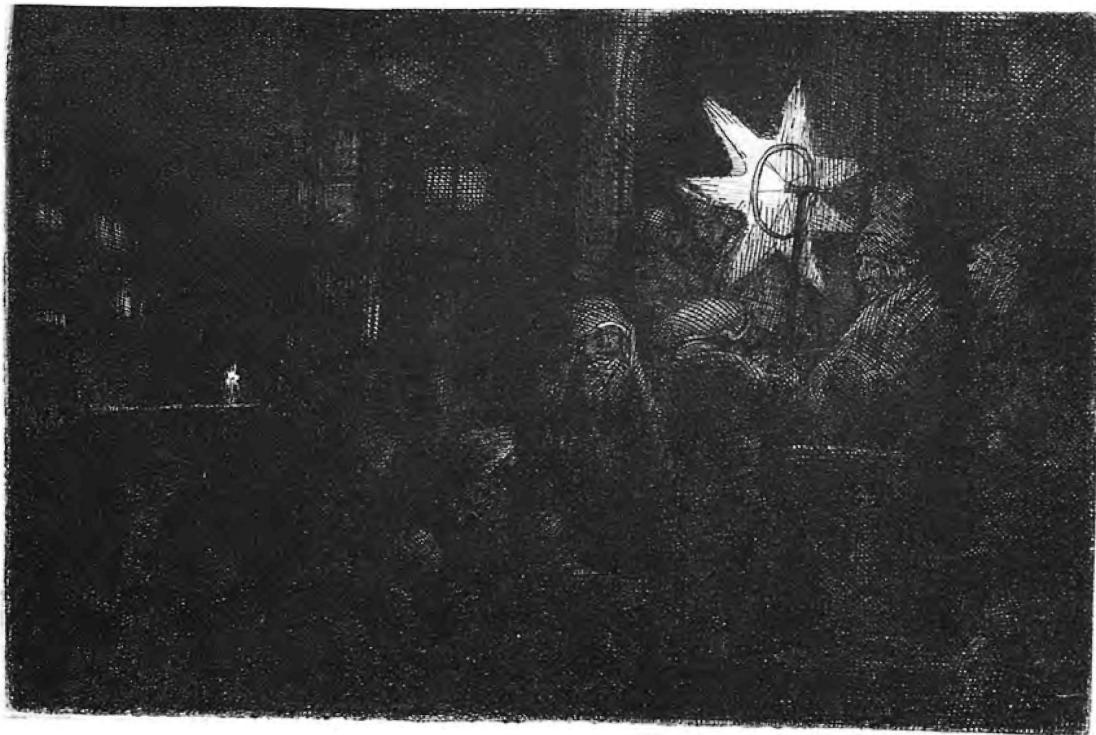
In this state the signature is partly burnished out. Served as an illustration  
for a book on the history of navigation by E. Herckmans, *Der zee-vaert lof*  
(In praise of sailing), Amsterdam 1634.



### B 112

*Medea: or the marriage of Jason and Creusa.* With touches of drypoint.  
Fourth state of five. Signed and dated *Rembrandt f. 1648. Haarlem.*

Served as an illustration to the printed version of Jan Six's play *Medea*, published in 1648. This is the state in which the signature and verses appear.



B 113

*The star of the kings: a night piece.* Only state. Haarlem.

About 1651. The subject shows how Dutch children celebrated the feast of Epiphany in the 17th century.



B 114

*The large lion hunt.* Second state of two. Signed and dated *Rembrandt f.*  
1641. Paris, Rothschild collection.

*This illustration is reduced.*

Original size 22.4 X 30 cm.



B 115

*The small lion hunt: with two lions.* Only state. Haarlem.  
About 1629.



B 116

*The small lion hunt: with one lion.* Only state. Haarlem.

About 1629.



B 117  
*A cavalry fight*. Second state of two. Haarlem.  
About 1632.



B 118

*Three oriental figures [Jacob and Laban ?].* Second state of two. Signed and dated *Rembrandt f. 1641*, in reverse. Haarlem.

Perhaps Genesis 30:25-34.

Beggars [including scenes from daily life and still life] SEE ALSO **B**  
**220 AND S 376**



**B 119**  
*The strolling musicians.* First state of two. Haarlem.  
About 1635.



B 120

*The Spanish gypsy 'Preciosa.'* Only state. Haarlem.

About 1642. The subject is thought to derive indirectly from Cervantes' play *Preciosa*.



B 121

*The rat-poison peddler [The rat catcher]*. Third state of three. Signed and dated *RHL 1632. Haarlem.*



B 123

*The goldsmith.* With drypoint. First state of two. Signed and dated *Rembrandt f. 1655*, in the shadows in the lower center. Haarlem.



B 124

*The pancake woman.* Second state of three. Signed and dated *Rembrandt f.*  
1635. Haarlem.



B 125

*The golf player*. First state of two. Signed and dated *Rembrandt f. 1654*.  
Haarlem.



B 126

*Pharisees in the Temple [Jews in the synagogue]*. With drypoint. Second state of three. Signed and dated *Rembrandt f. 1648. Haarlem.*

The former reading of the subject as a scene from Rembrandt's Amsterdam cannot be correct, since there were only house synagogues in the city during the artist's lifetime.



B 128

*Woman at a door hatch talking to a man and children [’The schoolmaster’]*. Only state. Signed and dated *Rembrandt f. 1641. Haarlem.*



B 129

*The quacksalver.* Only state. Signed and dated *Rembrandt f. 1635*. Haarlem.



B 130

*Man drawing from a cast.* First state of three. Haarlem.  
About 1641.



B 131  
*Peasant family on the tramp.* Second state of two. Haarlem.  
About 1652.



B 133

*A peasant in a high cap, standing leaning on a stick.* Only state. Signed and dated *Rembrandt f. 1639. Haarlem.*



B 134

*Old woman seated in a cottage with a string of onions on the wall.* Second state of three. Signed and dated (by Rembrandt?) *Rt. 1631. Haarlem.*



B 135

*Peasant with his hands behind his back.* With burin. Fourth state of five.  
Signed and dated *RHL 1631. Haarlem.*



B 136

*The card player.* First state of two. Signed and dated *Rembrandt f. 1641.*  
Amsterdam.



BI38

*The blind fiddler.* First state of three. Signed and dated *RHL 1631. Haarlem.*



B 139

*Turbaned soldier on horseback.* Only state. Signed *RHL*, in reverse.  
Amsterdam.

About 1632.



B 140  
*The barrel-organ player [Polander standing with arms folded].* Only state.  
Haarlem.

About 1631.



B 141

*Polander leaning on a stick.* Third state of six. Haarlem.

About 1632. In this state the patch of landscape between the stick and the leg has been burnished out.



B 142

*A polander standing with his stick: right profile.* Only state. Signed and dated  
RHL 1631. Amsterdam.



B 144

*Two tramps, a man and a woman.* Only state. Haarlem.

About 1634.



B 147  
*Old man in meditation, leaning on a book.* Second state of two. Haarlem.  
About 1645.



B 148

*Student at a table by candlelight.* Only state. Signed *Rembrandt*, in the lower right, barely visibly. Haarlem.

About 1642.



B 149

*St. Paul in meditation.* Only state. Haarlem.

About 1629. One of the four known impressions. The uneven appearance is due to partial inking.



B 150

*Beggar with his left hand extended.* Fourth state of four. Signed and dated  
RHL 1631. Haarlem.

The first state lacks the signature.



B 151

*Man in a coat and fur cap leaning against a bank.* Second state of three.  
Signed *RHL*, in reverse. Haarlem.

About 1630.



B 152  
*The Persian*. Only state. Signed and dated *RHL 1632*. Haarlem.



B 153

*The blindness of Tobit: a sketch.* Second state of five. Haarlem.

About 1629. Same text as [B 42](#). The plate was cut down after the first state, which was less finished as a composition. Bartsch did not recognize the biblical subject matter.



B 154

*Two beggars tramping towards the right.* First state of two. Vienna.

About 1631. Unique impression. The second state is probably not by Rembrandt.

*Reproduced from a photograph.*



B 156

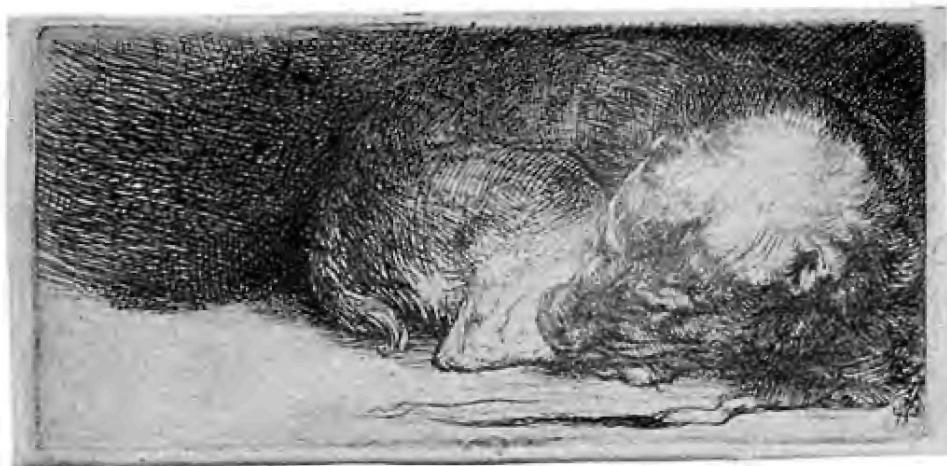
*The skater.* With drypoint. Only state. Haarlem.

About 1639.



B 157

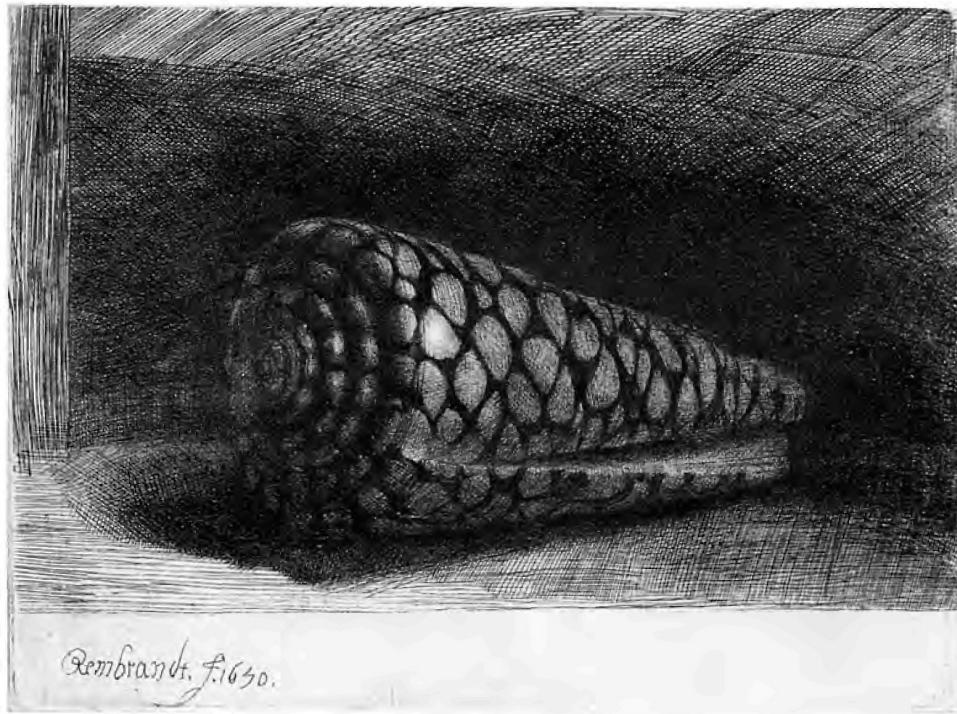
*The hog.* With drypoint. First state of two. Signed and dated *Rembrandt f.*  
1643. Haarlem.



B 158

*Sleeping puppy*. With drypoint. Third state of three. Haarlem.

About 1640. The earlier states are larger, with a lot of empty space below and to the left of the dog.



### B 159

*The shell [Conus Marmoreus]*. With drypoint and burin. Second state of three. Signed and dated *Rembrandt f. 1650*. Haarlem.

This is the only Rembrandt etching that could be called a still life.



B 160  
*Old man in a long cloak sitting in an armchair.* Only state. Amsterdam.  
About 1630. One of three surviving impressions.



B 162

*Beggar in a high cap, standing and leaning on a stick.* Only state. Haarlem.  
About 1629.



B 163  
*Beggar leaning on a stick, facing left.* Only state. Haarlem.  
About 1630.



B 164

*Beggar man and beggar woman conversing.* Only state. Signed and dated  
RHL 1630. Haarlem.

The 3 of the dating was originally a 2.



B 165

*Beggar man and woman behind a bank.* Fourth state of nine (with drypoint).  
Signed RHL. Amsterdam.

About 1630. This plate, relatively more detailed and ambitious than most others of its kind, went through a series of tortured changes in etching, drypoint and burin.



B 166

*Beggar with a crippled hand leaning on a stick.* First state of five. Haarlem.  
About 1629.



B 168

*Old beggar woman with a gourd.* Second state of two. Haarlem.

About 1629. The plate was cut down slightly after the first state.



B 170

*Beggar woman leaning on a stick.* With drypoint. Only state. Signed and dated Rembrandt f. 1646. Haarlem.



B 171

*The leper [’Lazarus Klep’]. Third state of seven. Signed and dated RHL  
1631. Haarlem.*



B 172

*Ragged peasant with his hands behind him, holding a stick. With touches of drypoint. Fourth state of six. Haarlem.*

About 1630.



B 173

*Beggar seated warming his hands at a chafing dish.* Second state of two.  
Haarlem.

About 1630.



B 174

*Beggar seated on a bank.* Only state. Signed and dated *RHL 1630. Haarlem.*  
Probably a self portrait.



B 175

*Seated beggar and his dog.* First state of two. Paris.

About 1629. Unique impression. The second state, inscribed *RL 1631*, is not by Rembrandt.

*Reproduced from a photograph.*



B 176

*Beggars receiving alms at the door of a house.* With burin and drypoint. First state of three. Signed and dated *Rembrandt f. 1648. Haarlem.*



B 177

A peasant calling out '*Tis vinnich kout.*' Only state. Signed and dated  
*Rembrandt f. 1634.* Haarlem.

See comment under [B 178](#).



B 178

A peasant replying '*Dats niet.*' Only state. Signed and dated *Rembran f. 163-* (the last digit, presumably a 4, is missing). Haarlem.

The exchange between the two peasants—forming the only true companion pieces among Rembrandt's etchings—can be freely translated as 'Damned cold.' 'Call that cold?'



B 179  
*Beggar with a wooden leg.* First state of two. Haarlem.  
About 1630.



B 182

*Two studies of beggars.* Only impression of the only state. Paris.

About 1629.

*Reproduced from a photograph.*



B 183

*Beggar man and woman.* Only state. With surface tone. Amsterdam.  
About 1628. One of the two known impressions.



B 184

*A stout man in a large cloak.* Only impression of the only state. Paris.

About 1628.

*Reproduced from a photograph.*

## Nudes, free subjects and mythological subjects



B 186

'Leditant' or 'Lit à la française.' With burin and drypoint. Fourth state of five. Signed and dated Rembrandt f. 1646. With surface tone. Haarlem.

The woman has two left arms.



B 187

*The monk in the cornfield.* With drypoint. Only state. Haarlem.

About 1646.



B 188

*The flute player [L'espiègle].* With drypoint. Third state of four. Signed and dated *Rembrandt f. 1642.* Amsterdam.

The signature and date are lacking in the first state. The face in the trees was burnished out in the fifth state. The semi-erotic subject, identified for a long time as Till Eulenspiegel, is now a matter of dispute.



B 189  
*The sleeping herdsman.* With burin. Only state. Haarlem.  
About 1644.



### B 190

*A man making water.* Only state. Signed and dated *RHL 1631. Haarlem.*

[B 190](#) and [B191](#), like the erotic subjects [B 186](#) and [B 187](#), were treasured for their daring by collectors, and rejected as Rembrandts, for the same reason, by some scholars.



B 191

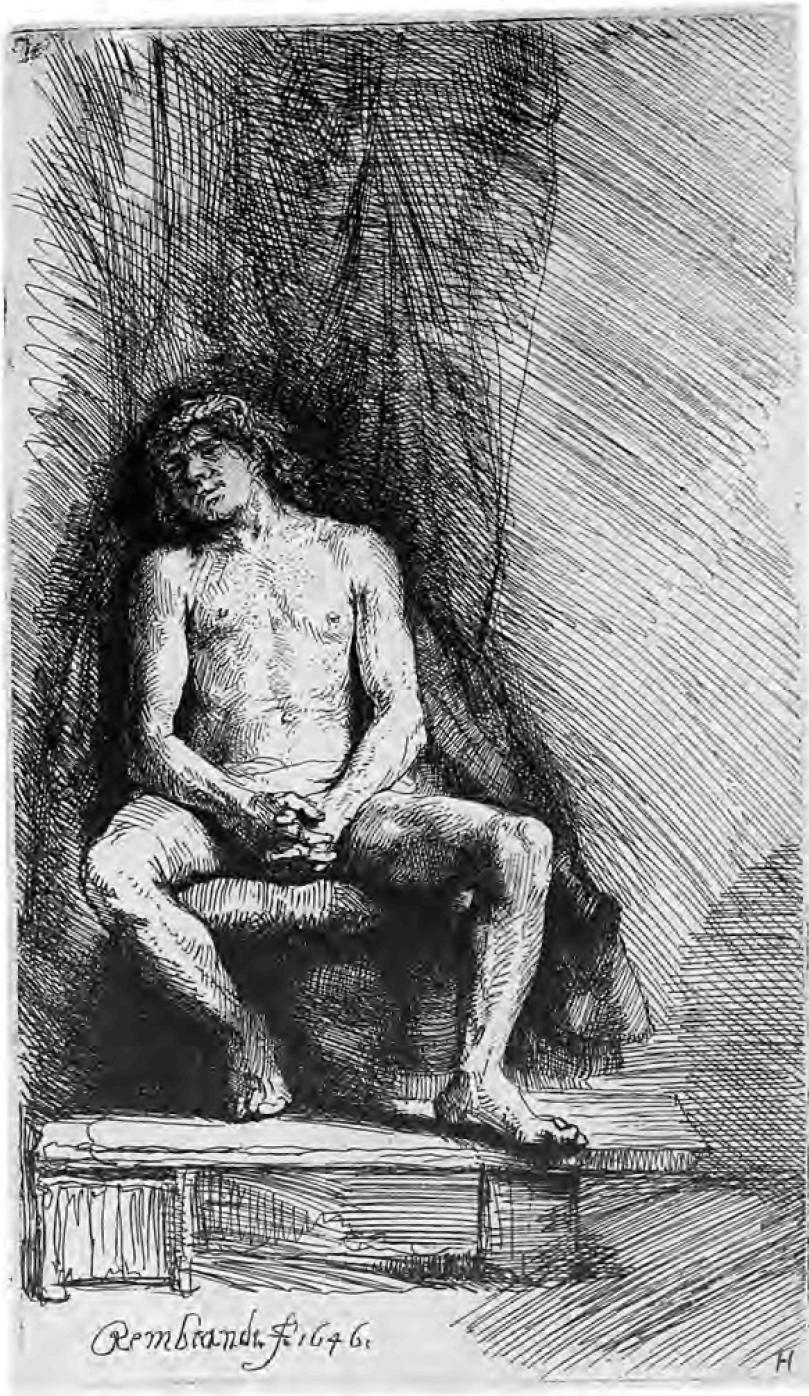
A *woman making water*. Only state. Signed and dated *RHL 1631*. Haarlem.



B 192

*The artist drawing from the model.* With drypoint and burin. Second state of two. Amsterdam.

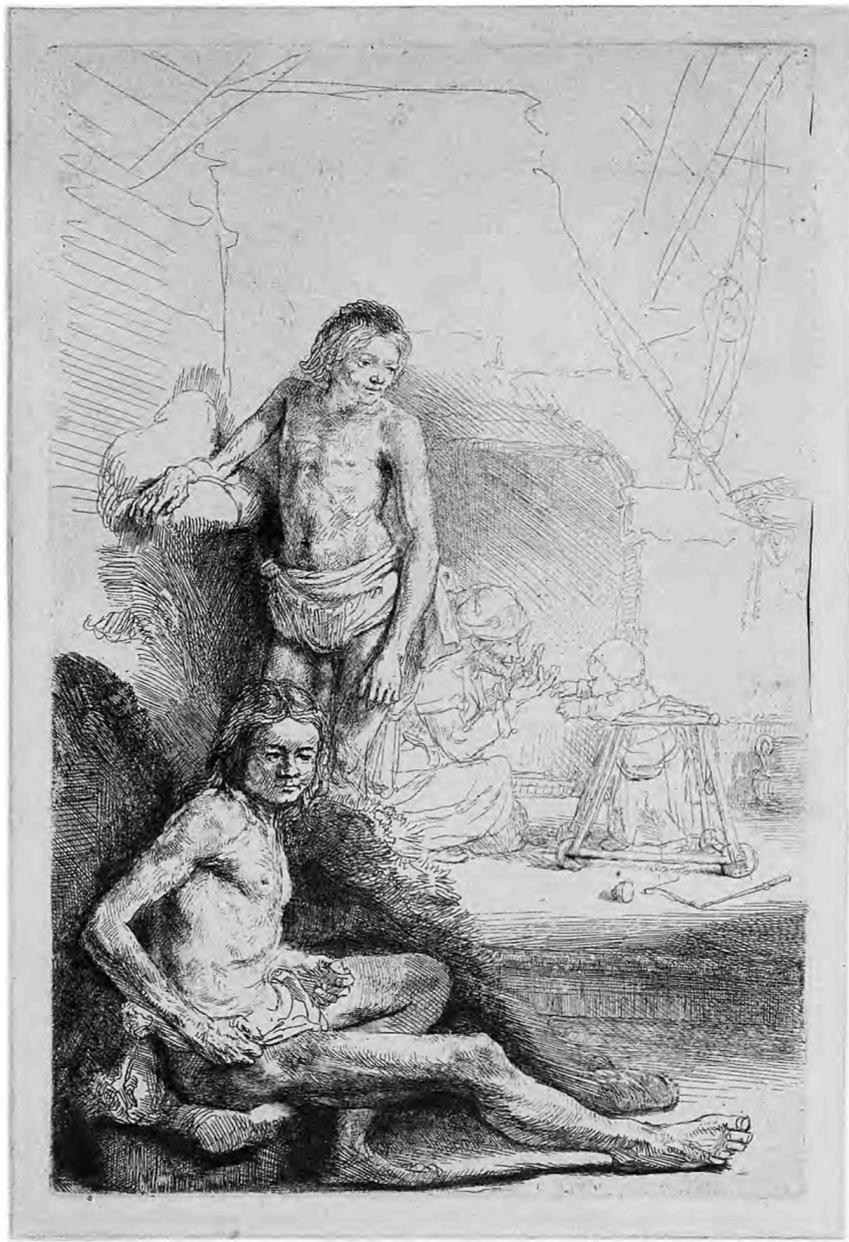
About 1639. No more finished state than this has ever turned up.



B 193

*Nude man seated before a curtain.* First state of two. Signed and dated  
Rembrandt f. 1646. Amsterdam.

The H in the lower right was added by a later collector with the pen.



B 194

*A young man seated and standing [The walking trainer].* Second state of three. Amsterdam.

About 1646.



B 195

*The bathers.* First state of two. Signed and dated *Rembrandt f. 1651.*  
Haarlem.

The 5 in the dating was changed in drypoint from a 3.



B 196

*Nude man seated on the ground with one leg extended.* Second state of two.  
Signed and dated *Rembrandt f. 1646. Amsterdam.*



B 197

*Woman sitting half dressed beside a stove.* With burin and drypoint. First state of seven. Printed with surface tone on Japanese paper. Signed and dated *Rembrandt f. 1658. Amsterdam.*

The white lines across the stove and in the upper left are creases that arose during the printing of this otherwise excellent impression.



B 198

*Naked woman seated on a mound.* Second state of two. Signed *RHL*, very faintly, in the upper left. Haarlem.

About 1631.



B 199

*Seated naked woman with a hat beside her [Woman at the bath].* With drypoint. Second state of two. Signed and dated *Rembrandt f. 1658. Haarlem.*

The smudge in the left margin is due to a fault in the plate and is present in all impressions.



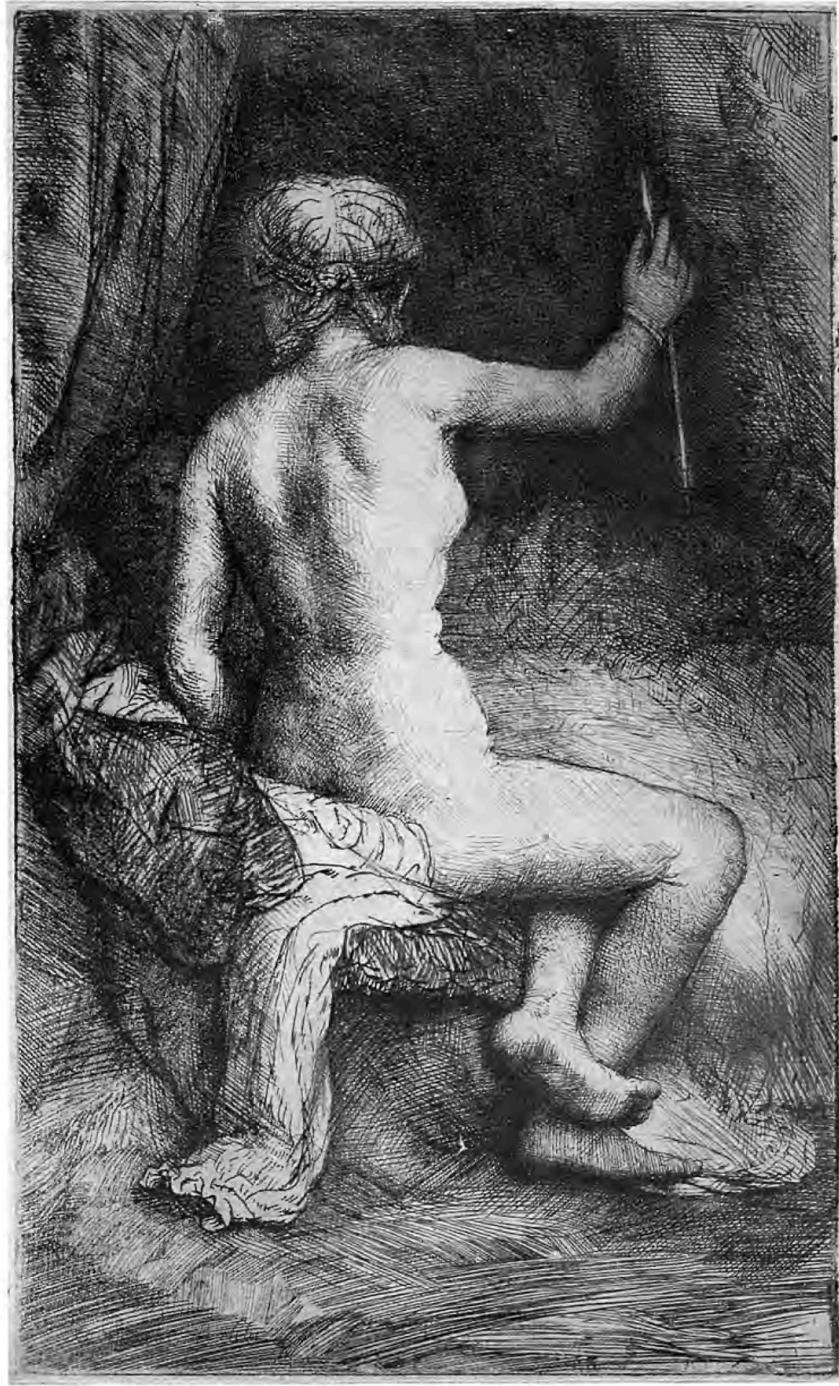
B 200

*Seated naked woman [’Woman bathing her feet at a brook’]. Only state.  
Signed and dated Rembrandt f. 1658. Haarlem.*



B 201

*Diana at the bath.* Only state. Signed *RHL f.* Haarlem.  
About 1631.

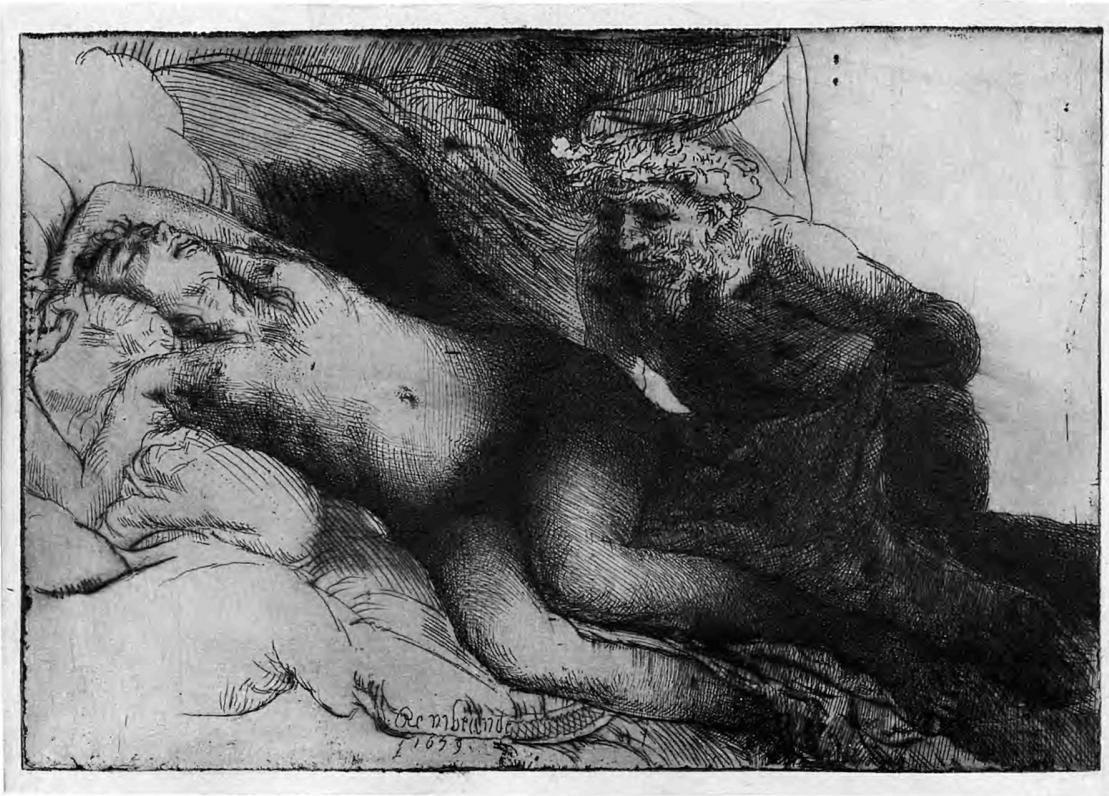


B 202

*Woman with the arrow [Venus and Cupid?].* With drypoint and burin.  
Second state of three. Signed and dated *Rembrandt f. 1661.* Printed with  
surface tone. Haarlem.

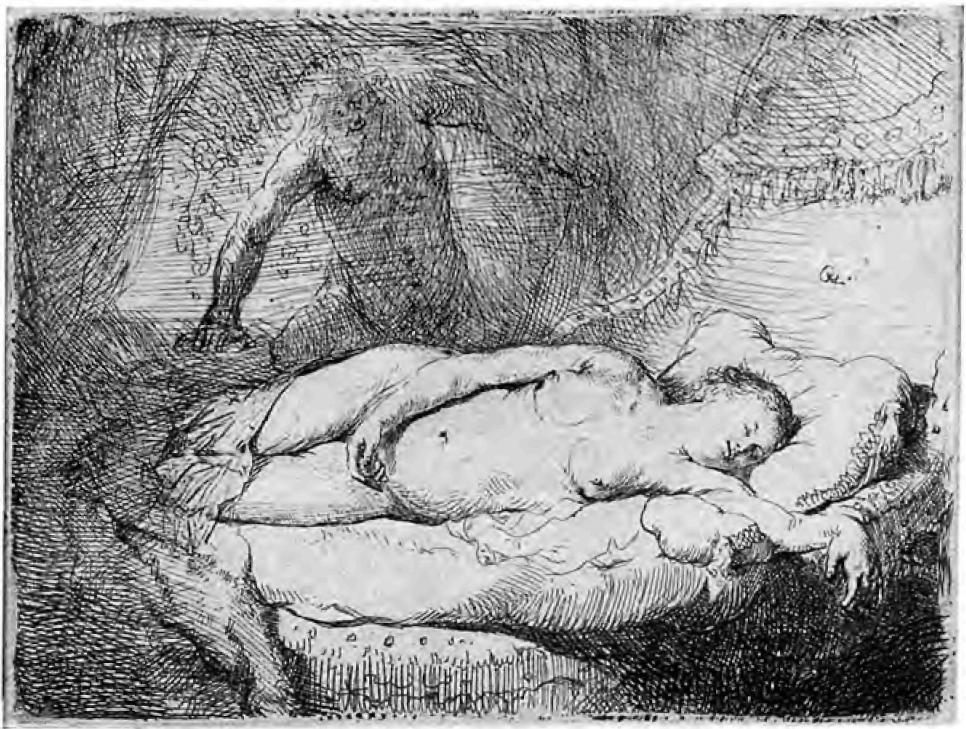
No completely convincing explanation of the motif has yet been

advanced.



B 203

*Jupiter and Antiope: the larger plate.* With burin and drypoint. First state of two. Signed and dated *Rembrandt f. 1659*. Amsterdam.



B 204

*Jupiter and Antiope: the smaller plate.* Second state of two. Signed *RHL*.  
Haarlem.

About 1631.

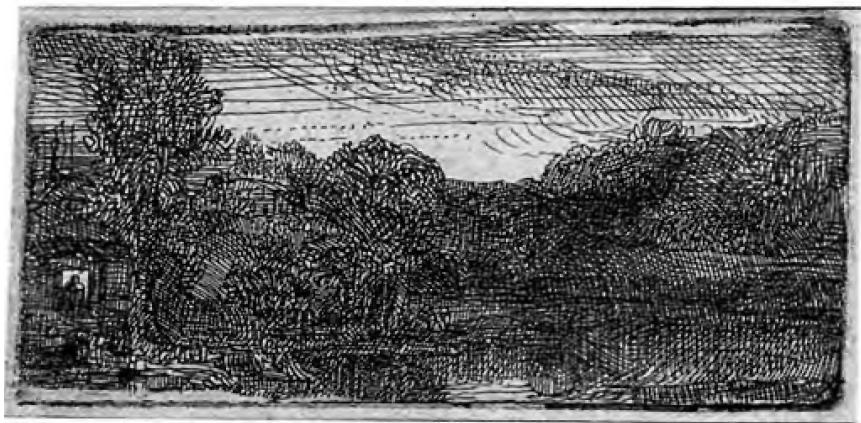


B 205

*'Negress lying down.'* With drypoint and burin. Second state of three. Signed and dated *Rembrandt f. 1658.* Haarlem.

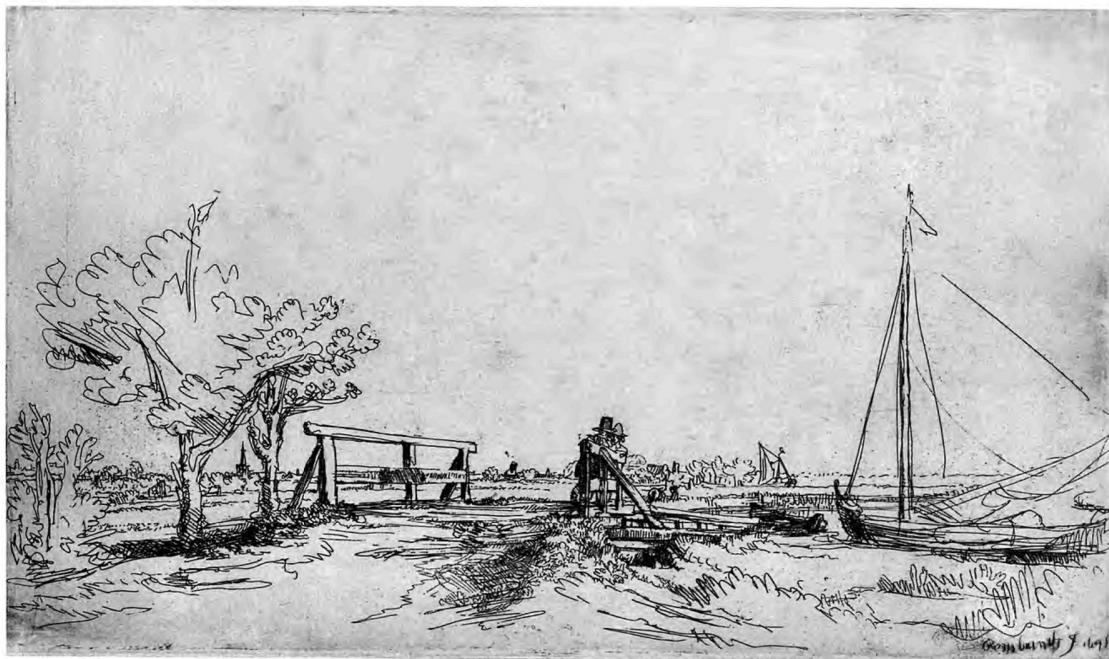
Bartsch's identification of the figure as a negress rests on no certain grounds. In the first state, at least, she looks white.

## Landscapes



B 207

*Small gray landscape: a house and trees beside a pool.* Only state. Haarlem.  
About 1640, making it, with [B 210](#), the earliest of the landscape etchings.



B 208

*'Six's bridge.'* Third state of three. Signed and dated *Rembrandt f. 1645.*

## Haarlem.

The traditional title is inaccurate. The site has been shown to have been an estate on the Amstel belonging to Burgomaster A. C. Burgh of Amsterdam. In the distance is the tower of the church of Ouderkerk aan de Amstel.



B 209

*The Omval.* With drypoint. Second state of two. Signed and dated *Rembrandt 1645. Amsterdam.*

The Omval, seen across the water, is the stroke of land between the Amstel River and the Diemermeer. Notice the lovers secluded in the shade of the trees.



B 210

*View of Amsterdam from the northwest.* Only state. Haarlem.

About 1640. The view is taken from the Kadijk, on what is now Bickers Island. See comment under [B 207](#).



B 211

*Landscape with a shepherd and dog* [‘*Het jagert je*’]. With drypoint. Second state of two. Haarlem.

About 1653. The traditional title means ‘The hunter.’ This is probably the last of the landscape etchings.



B 212

*The three trees.* With drypoint and burin. Only state. Signed (barely visibly) and dated *Rembrandt f. 1643. Haarlem.*

On the horizon is the skyline of Amsterdam.



B 213

*Landscape with a fisherman* [‘*Het melkboertje*’]. With drypoint. Second state of two. Haarlem.

About 1652. The traditional Dutch title means ‘The milkman.’ Seems to be the same farmhouse depicted in [B 224](#). The distant view at the left was added in the second state.



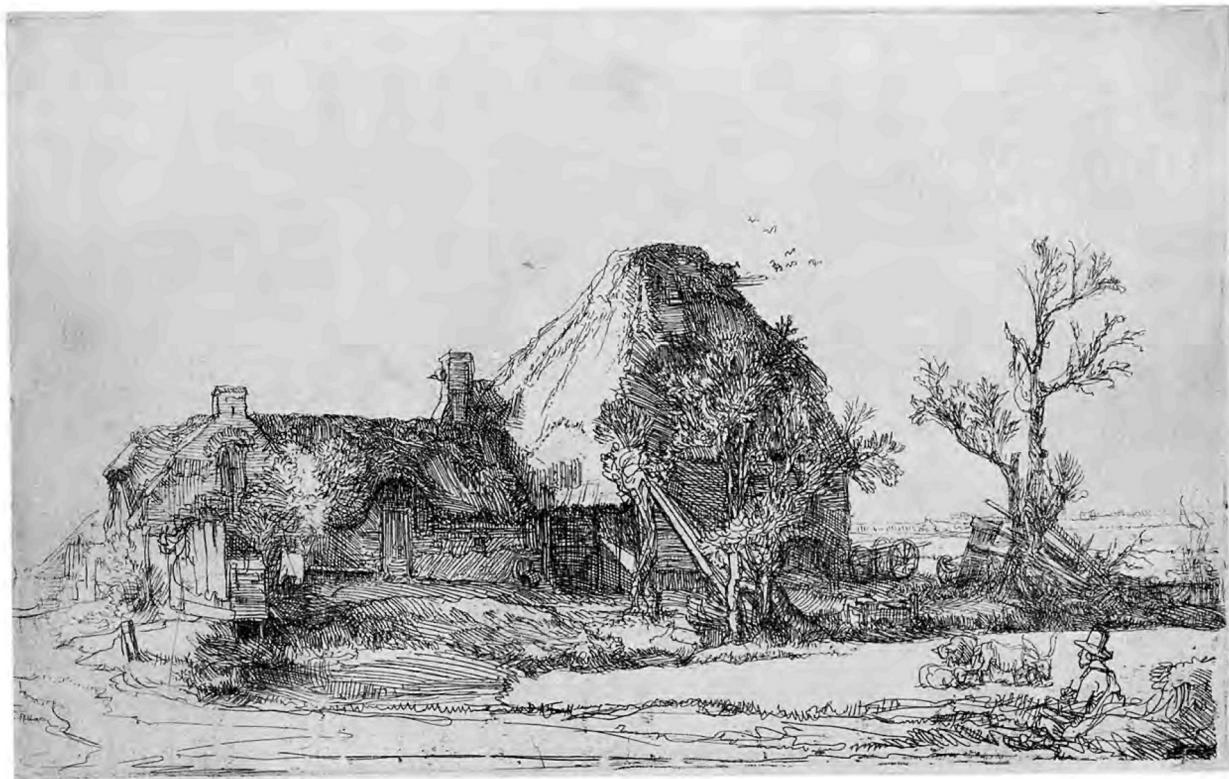
B 217

*Landscape with three gabled cottages beside a road*. With drypoint. Third state of three. Signed and dated *Rembrandt f. 1650*. Haarlem.



B 218

*Landscape with a square tower.* With drypoint. Fourth state of four. Signed and dated *Rembrandt f. 1650*. Haarlem.



B 219

*Cottages and farm buildings with a man sketching.* Only state. Haarlem.

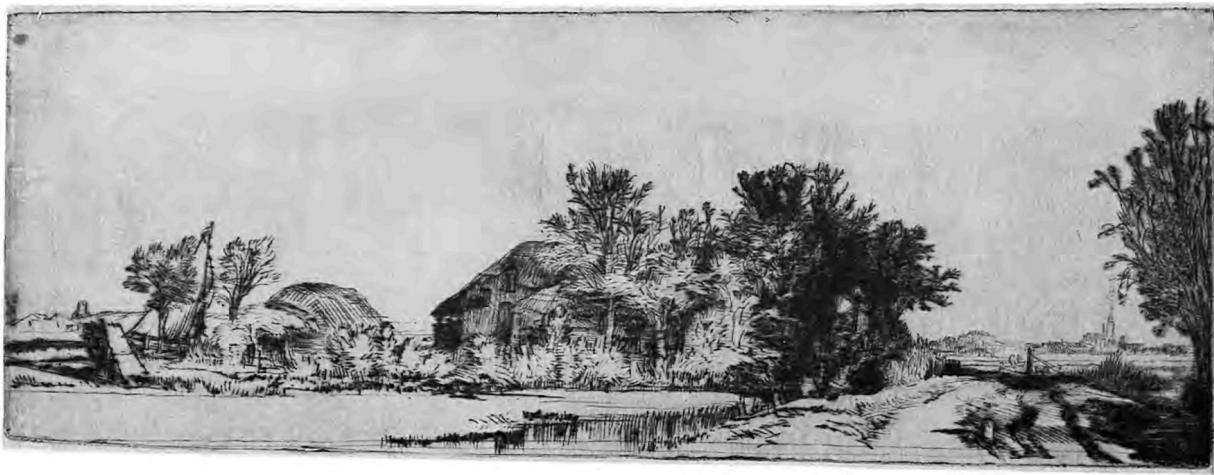
About 1645.



B 220

*The shepherd and his family.* Only state. Signed and dated *Rembrandt f.*  
*1644. Haarlem.*

The circles are part of the markings presumably left over from a previous use of the plate.



B 221

*Landscape with a road beside a canal.* Drypoint only. Only state. Printed on Japanese paper. Amsterdam.

About 1652. The typical effect of drypoint with fresh burr can be seen to good effect in this early impression.



B 222

*Clump of trees with a vista.* Drypoint only. Second state of two. Signed and

dated *Rembrandt f. 1652.* Haarlem.

The signature is lacking in the first, unfinished state.



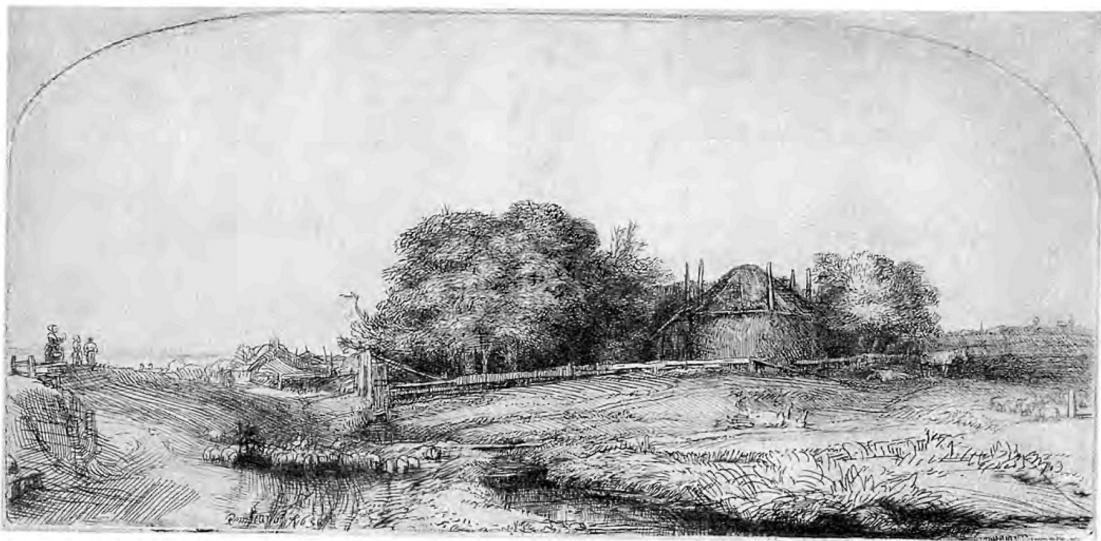
B 223

*Landscape with trees, farm buildings and a tower.* With drypoint. Fourth state of four. Printed on Japanese paper. Amsterdam.

About 1651. Probably depicts a spot on the estate of Jan Uytenbogaert (cf. [B 234](#) and [B 281](#)).

*This illustration is reduced.*

Original size 12.3 x 31.9 cm.



B 224

*Landscape with a hay barn and a flock of sheep.* With drypoint. Second state of two. Signed and dated Rembrandt f. 1652. Haarlem.

See comment under [B 213](#).



[B 225](#)

*Landscape with a cottage and haybarn: oblong.* Only state. Signed and dated Rembrandt f. 1641. Amsterdam.

A fine early impression. This etching and the following one are semi-fictive landscapes, combining several distinct motifs in the outskirts of Amsterdam.

*This illustration is reduced.*

Original size 12.9 X 32.1 cm.



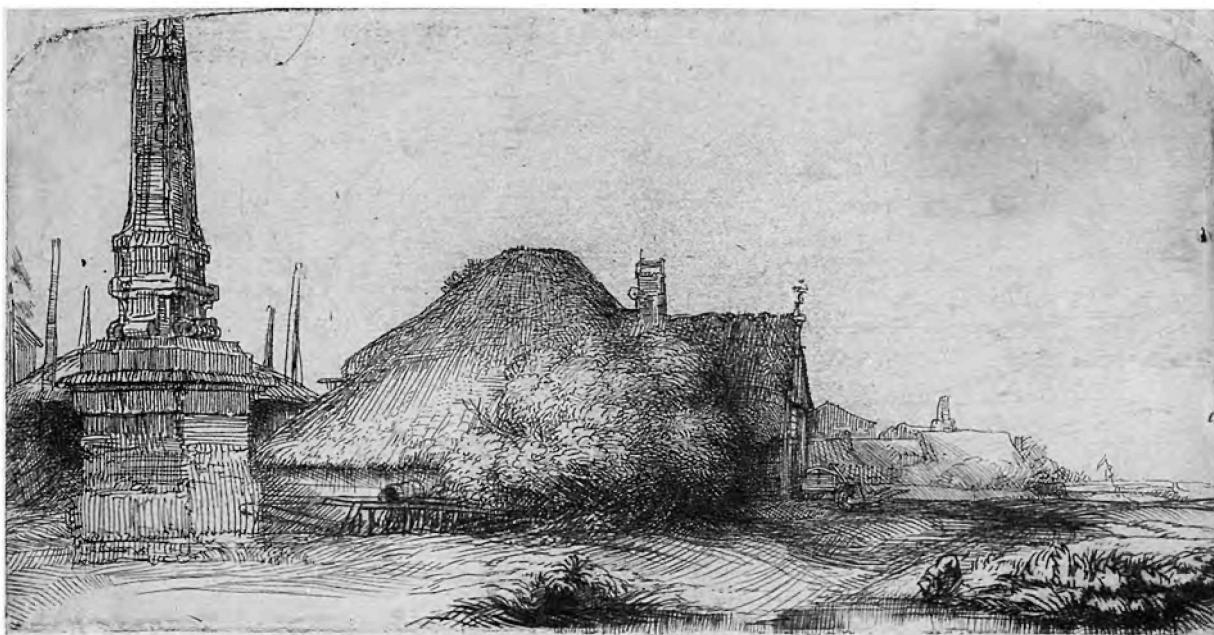
B 226

*Landscape with a cottage and a large tree.* Only state. Signed and dated  
Rembrandt f. 1641. Amsterdam.

See [B 225](#).

*This illustration is reduced.*

Original size 12.7 x 32 cm.



B 227

*Landscape with an obelisk.* With drypoint. Second state of two. Haarlem.

About 1650. The stone marks the boundary of the jurisdiction of Amsterdam at Spieringhorn, on the road to Haarlem. The hairline in the upper left is due to a slip of the needle.



B 228

*Cottages beside a canal.* Only state. Haarlem.

About 1645. Probably a view of Ouderkerk aan de Amstel. The inscription above refers to the etching's entry in the Gersaint catalogue (1751). An important early impression.



B 231

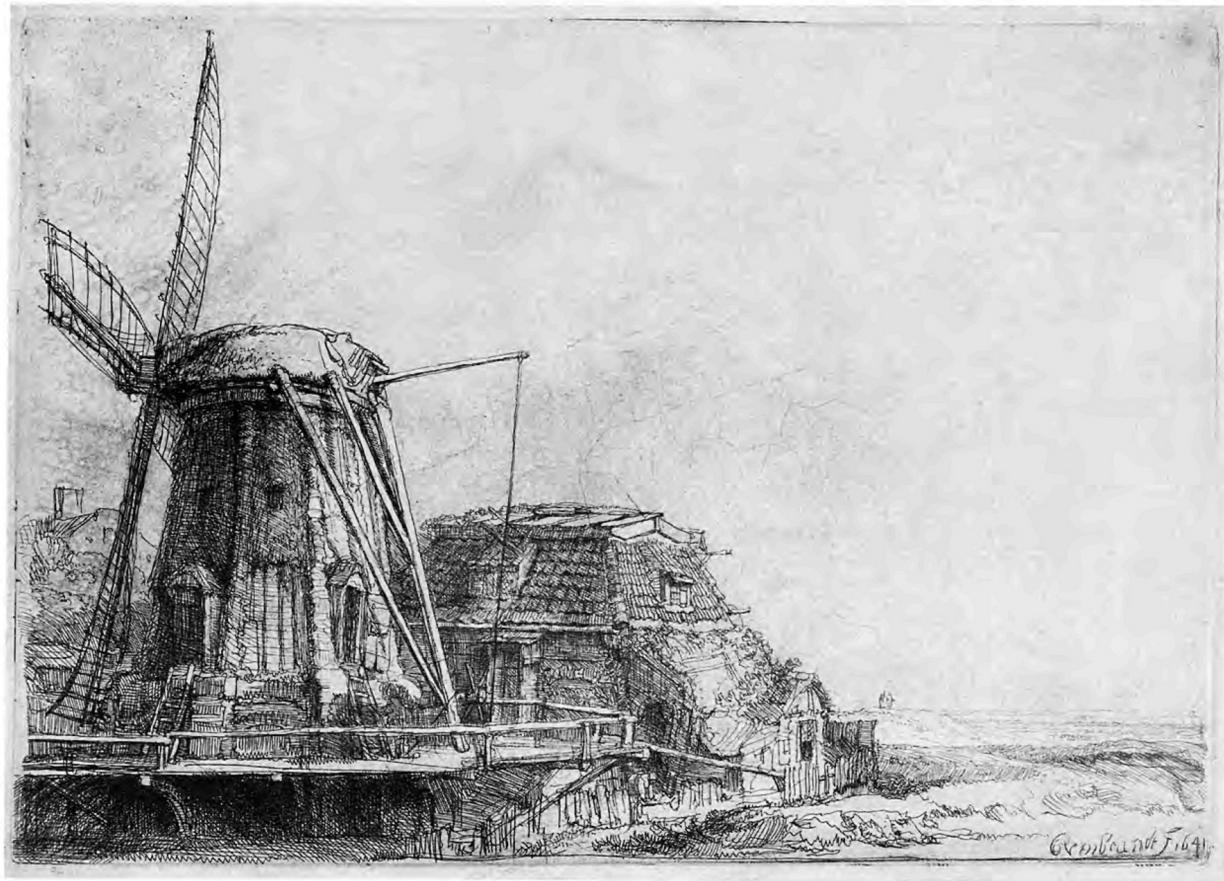
*The boat house [Grotto with a brook; 'Het spelonkje']. With drypoint. First state of three. Signed and dated Rembrandt 1645. Amsterdam.*



B 232

*Cottage with a white paling.* With drypoint. First state of three. Signed  
Rembrandt f. Haarlem.

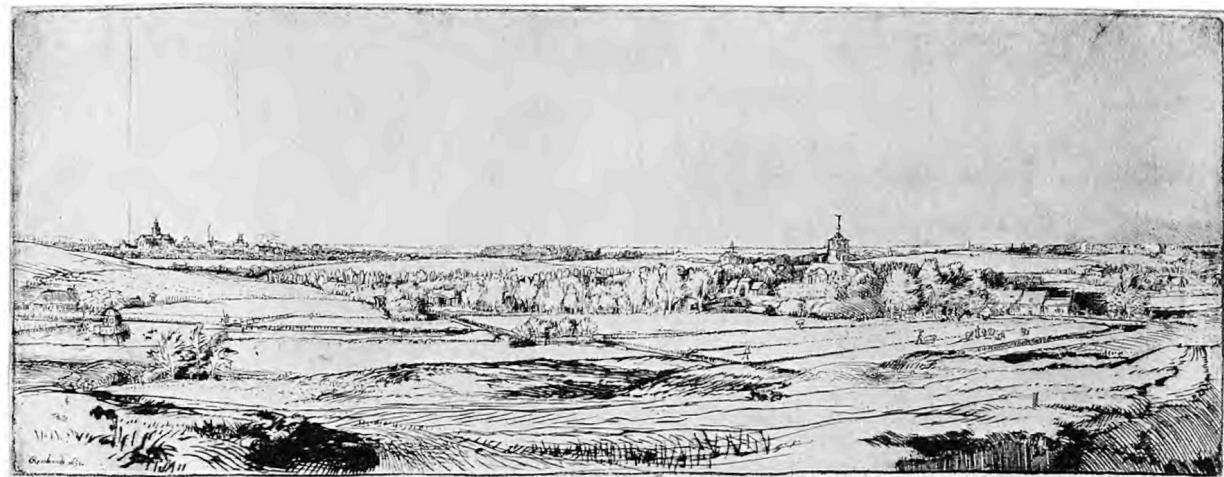
The date 1648 was added in the third state. In this impression the areas  
that were to be shaded in in the second state have been washed in gray.



### B 233

*The windmill.* Only state. Signed and dated *Rembrandt f. 1641*. Haarlem.

The mill depicted lay on the fortifications of Amsterdam near the Lauriergracht. The cracks in the sky are probably the result of craquelure in the etching ground.



B 234

*'The goldweigher's field.'* With drypoint. Only state. Signed and dated Rembrandt 1651. London.

The estate in the foreground, seen from a high point in the dunes outside Haarlem, is Saxenburg, which belonged in 1651 to Christoffel Thysz., one of Rembrandt's creditors. The etching was called *The goldweigher's field* because it was previously thought to depict the estate of Jan Uytenbogaert (cf. B 223).

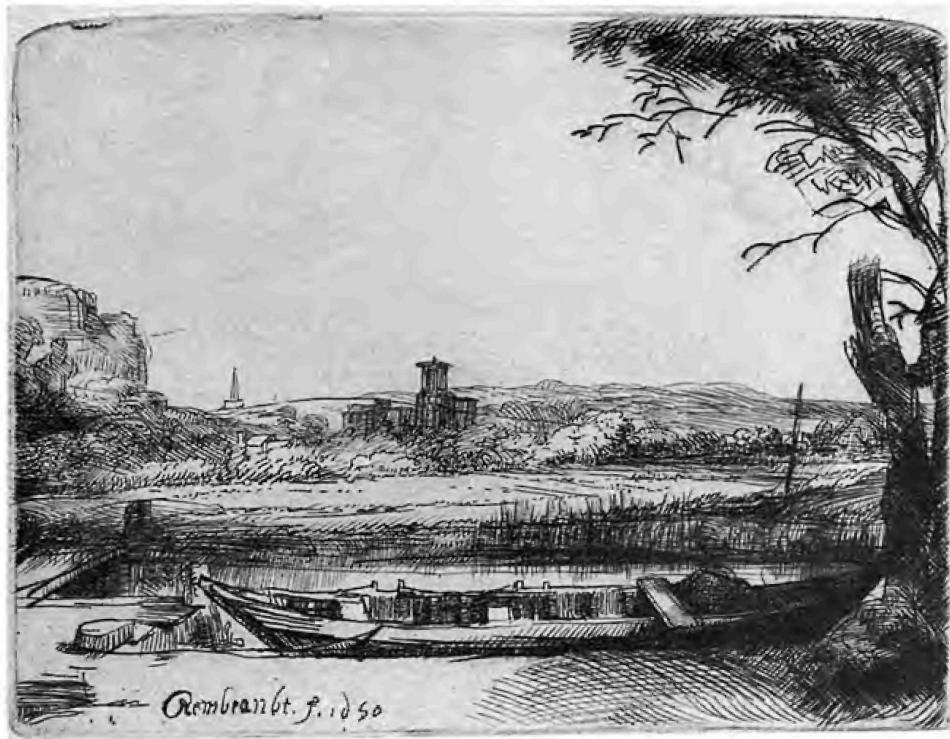
*This illustration is reduced.*

Original size 12 x 31.9 cm.



B 235

*Canal with an angler and two swans.* With drypoint. Second state of two. Signed and dated Rembrandt f. 1650. Amsterdam.



B 236

*Canal with a large boat and bridge* [’*Het schuytje op de voorgrondt*’]. With drypoint. Second state of two. Signed and dated *Rembrandt f. 1650*. Haarlem.

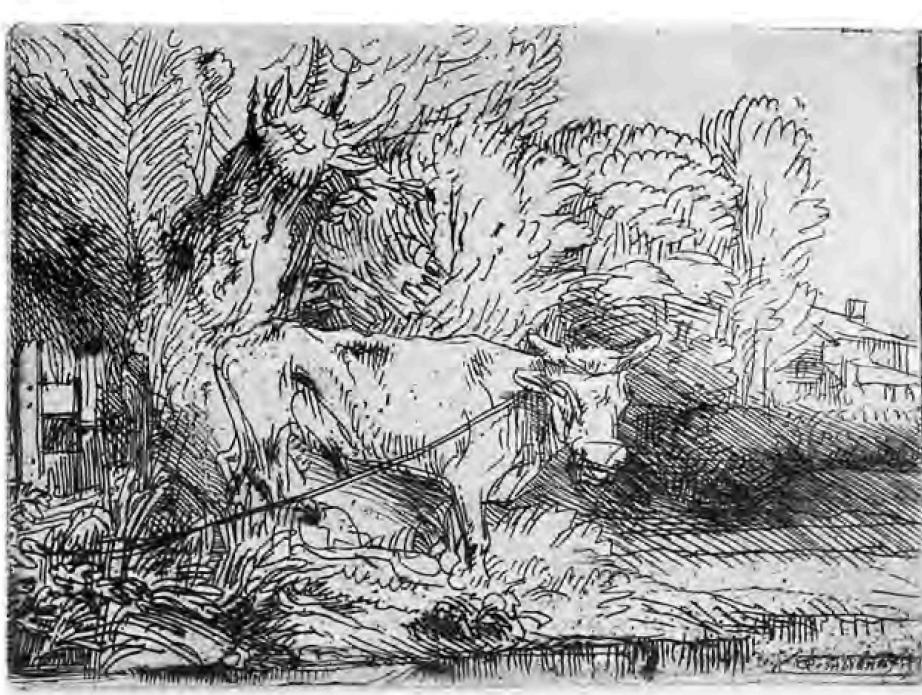
The traditional Dutch title means ‘The barge in the foreground.’



B 237

*Landscape with a cow.* With drypoint. First state of two. Printed on Japanese paper. Amsterdam.

About 1650.



B 253

*The bull [’Het stiertje’]. Only state. Signed and dated Rembrandt f. 16--(the third digit is unclear and the fourth is missing). Amsterdam.*

About 1650. One of three known impressions.

Portraits of men SEE ALSO [B 11](#)



B 257

*Man in an arbor.* Only state. Signed and dated *Rembrandt f. 1642*. Haarlem.  
The date appears to have been changed from 1640.



B 259

*Old man shading his eyes with his hand.* With drypoint. Only state. Haarlem.

About 1639. The plate was eventually finished—not by Rembrandt, who abandoned it for unknown reasons, but by the German etcher G. F. Schmidt in 1770.



B 260

*Bust of an old bearded man, looking down, three-quarters right.* Third state of three. Signed and dated RHL 1631. Haarlem.



B 261

*Man at a desk wearing a cross and chain.* With drypoint. Second state of four. Signed and dated *Rembrandt f. 1641. Haarlem.*



B 262  
*Old man with beard, fur cap and velvet cloak.* Second state of three. Haarlem.  
About 1632.



### B 263

*Bearded man, in a furred oriental cap and robe [The artist's father?].* With burin. Third state of four. Signed and dated RHL 1631. Printed with surface tone. Haarlem.

The signature and date are lacking in the first state. The written inscriptions below were added in the 18th century. See comment under [B 292](#).



B 264

*Jan Antonides van der Linden [1609-64].* With drypoint and burin. Second state of five. Haarlem.

About 1665. Rembrandt's last known etching. Made for the frontispiece of the sitter's posthumous edition of the writings of Hippocrates. It was not used, however, since the publisher required an engraving rather than an etching.



B 265

*Old man with a divided fur cap.* With some drypoint. First state of two.  
Signed and dated *Rembrandt f. 1640. Haarlem.*



B 266

*Jan Cornelis Sylvius, preacher [1564-1638].* With burin. Second state of two.  
Signed and dated *Rembrandt f. 1633. Haarlem.*

See also under [B 280](#).



B 268

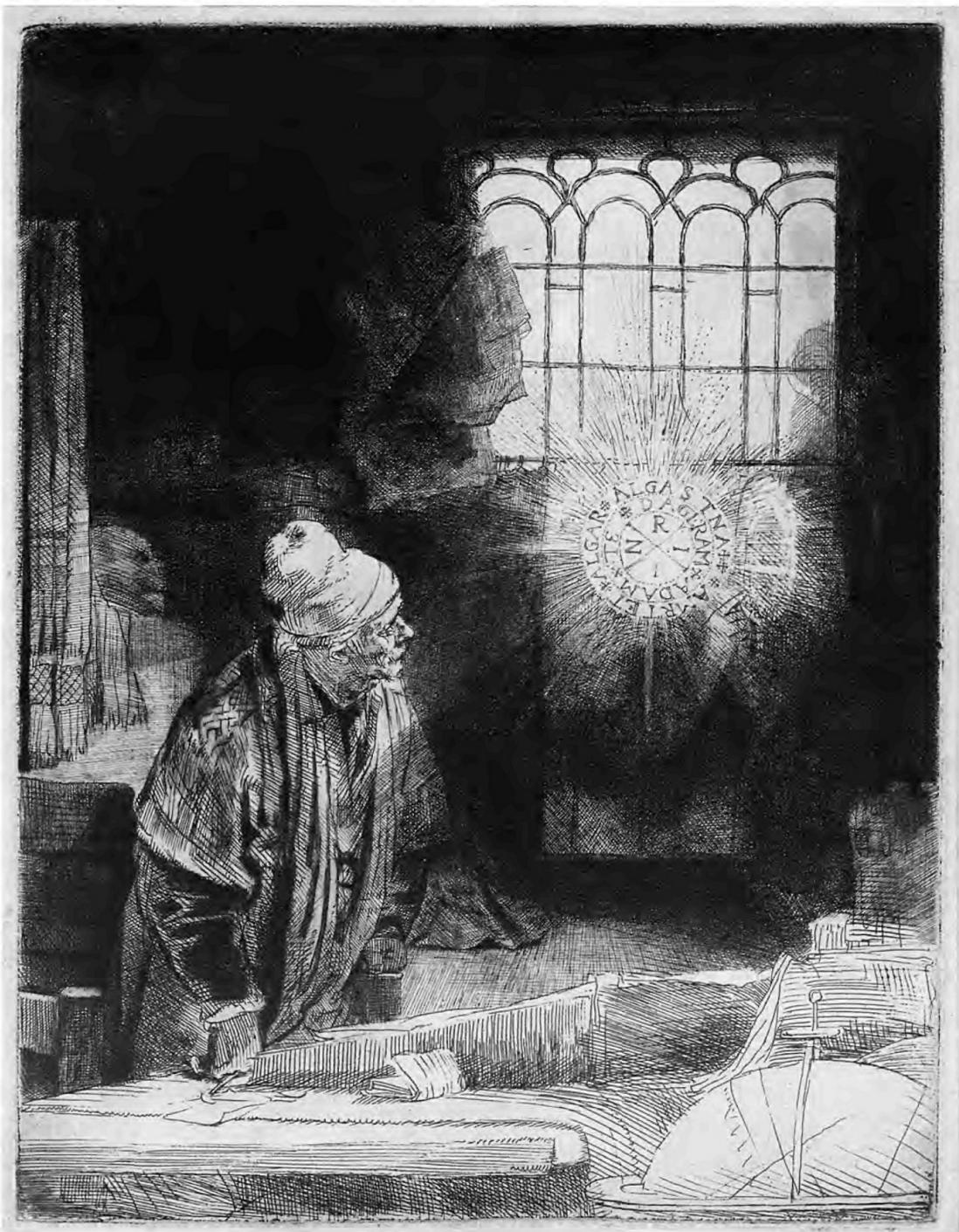
*Young man in a velvet cap [Petrus Sylvius, preacher ?; 1610-53]. Second state of two. Signed and dated Rembrandt f. 1637. Haarlem.*



B 269

*Samuel Menasseh ben Israel [1604-57]. Third state of three. Signed and dated Rembrandt f. 1636. Haarlem.*

The sitter was a famous Sephardic rabbi and scholar. See also [B 36](#).



B 270

*Faust*. With drypoint and burin. Third state of four. Haarlem.

About 1652. The title is not older than the 18th century. The figure and his fascinating vision in the window have not yet been conclusively explained.



B 271

*Cornelis Claesz. Anslo, preacher [1592-1646]. With drypoint. First state of two. Signed and dated Rembrandt f. 1641. Haarlem.*

The penned inscription below was added later.



B 272

*Clement de Jonghe, printseller [1624/25-77]. With drypoint and burin. First state of six. Signed and dated Rembrandt f. 1651. Haarlem.*

De Jonghe's estate included, upon his death, a good number of plates of Rembrandt etchings.



B 273

*Abraham Francen, apothecary [born 1613].* With drypoint and burin. Second state of nine. Haarlem.

About 1657. The many states through which this plate went include several in which the motif of the drawing held by the sitter can be seen to be a half-length man.



B 274

*Thomas Haaringh [’Old Haaringh’; died 1660].* Drypoint and burin only.  
Second state of two. Amsterdam.

About 1655. The sitter was in charge of the office that sold Rembrandt’s

goods in 1657 and 1658 after the painter's insolvency. See also [B 275](#).



B 275

*Pieter Haaringh* [‘Young Haaringh’; 1609-85]. With drypoint and burin. First state of five. Signed and dated *Rembrandt f. 1655*, barely legibly.

Printed on Japanese paper. Haarlem.

A distant relative of Thomas Haaringh, portrayed in [B 274](#), Pieter was the auctioneer of the Amsterdam insolvency chamber. The sitter was formerly thought to be Thomas's son Jacob Haaringh.



B 276

*Jan Lutma, goldsmith [1584-1669]. With drypoint. First state of three.  
Haarlem.*

In the second state signed and dated *Rembrandt f. 1656.*



B 277

*Jan Asselyn, painter [’Crabbetje’ 1610-52]. With drypoint and burin. Third state of three. Signed and dated Rembr f. 16--(the last two digits are illegible). Haarlem.*

About 1647. In the first state there is an easel with a painting behind the figure.



B 278

*Ephraim Bonus, Jewish physician [1599-1655]. With drypoint and burin.  
Second state of two. Signed and dated Rembrandt f. 1647. Haarlem.*



B 279

*Jan Uytenbogaert, preacher of the Remonstrants [1557-1644]. Fourth state of six (with burin). Signed and dated Rembrandt f. 1635. Haarlem.*

The plate started off rectangular. It was cut to this form, and the inscriptions were added, in the fourth state.



B 280

*Jan Cornelis Sylvius, preacher [1564-1638]. With drypoint and burin.*

Second state of two. Signed and dated *Rembrandt 1646. Haarlem.*

Posthumous portrait of a man whom Rembrandt had portrayed in his lifetime in 1633 ([B 266](#)). Sylvius was Saskia's cousin by marriage and her guardian as a child.



B 281

*Jan Uytenbogaert [1606-84; 'The goldweigher']. With drypoint. Second state of two. Signed and dated Rembrandt f. 1639. Amsterdam.*

The sitter was receiver-general of the states-general for the province of Holland.



B 282

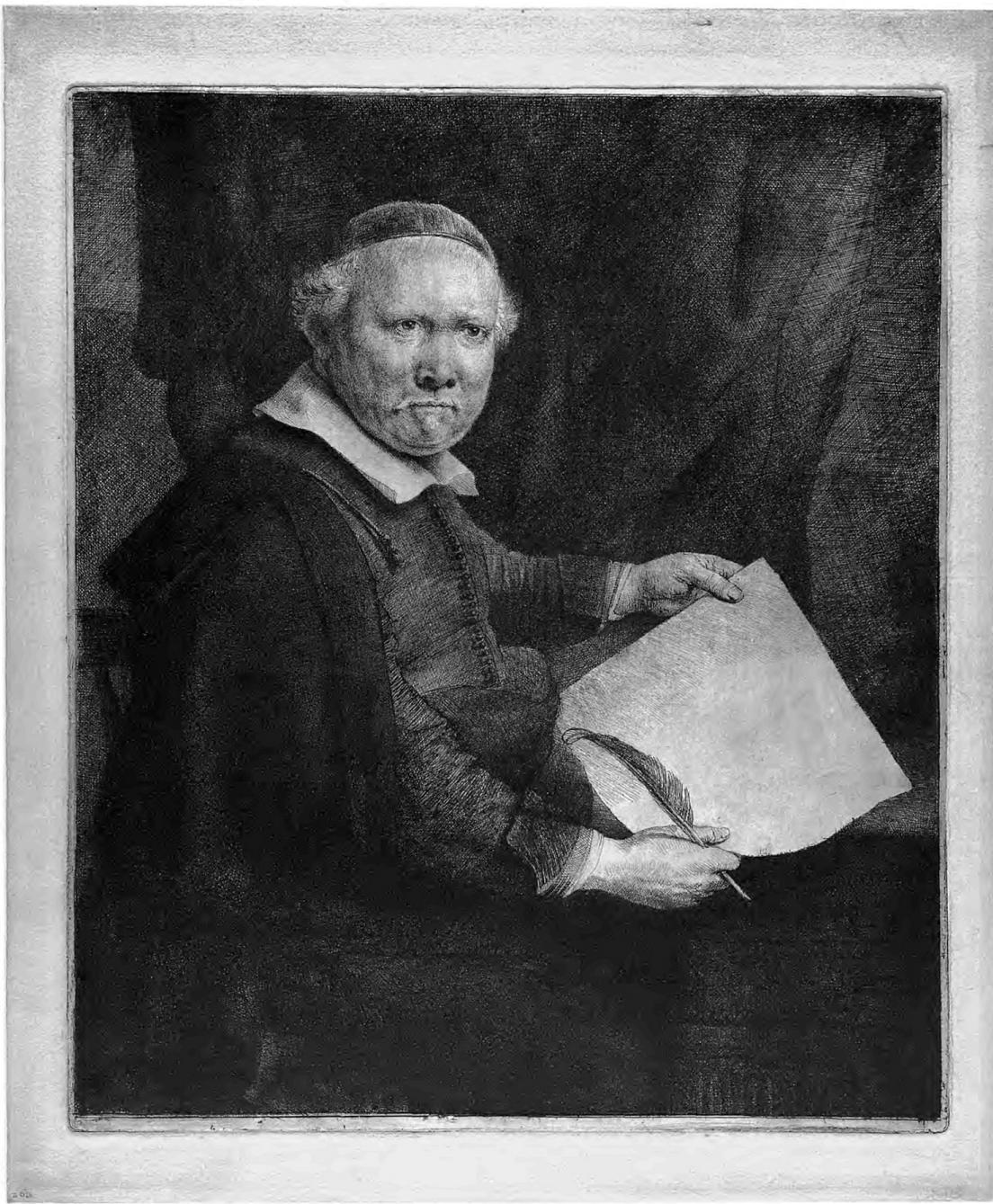
*Lieven Willemsz. van Coppenol, writing-master [1599-after 1677]: smaller plate.* With drypoint and burin. Third state of six. Amsterdam.

About 1658. The boy behind the sitter is apparently his grandson Antonius. The circle was replaced in the fourth state by a triptych of the Crucifixion, which was burnished out in its turn in the fifth state. See also [B 283](#).

The same plate, in the fourth state. Haarlem.



B 282 IV



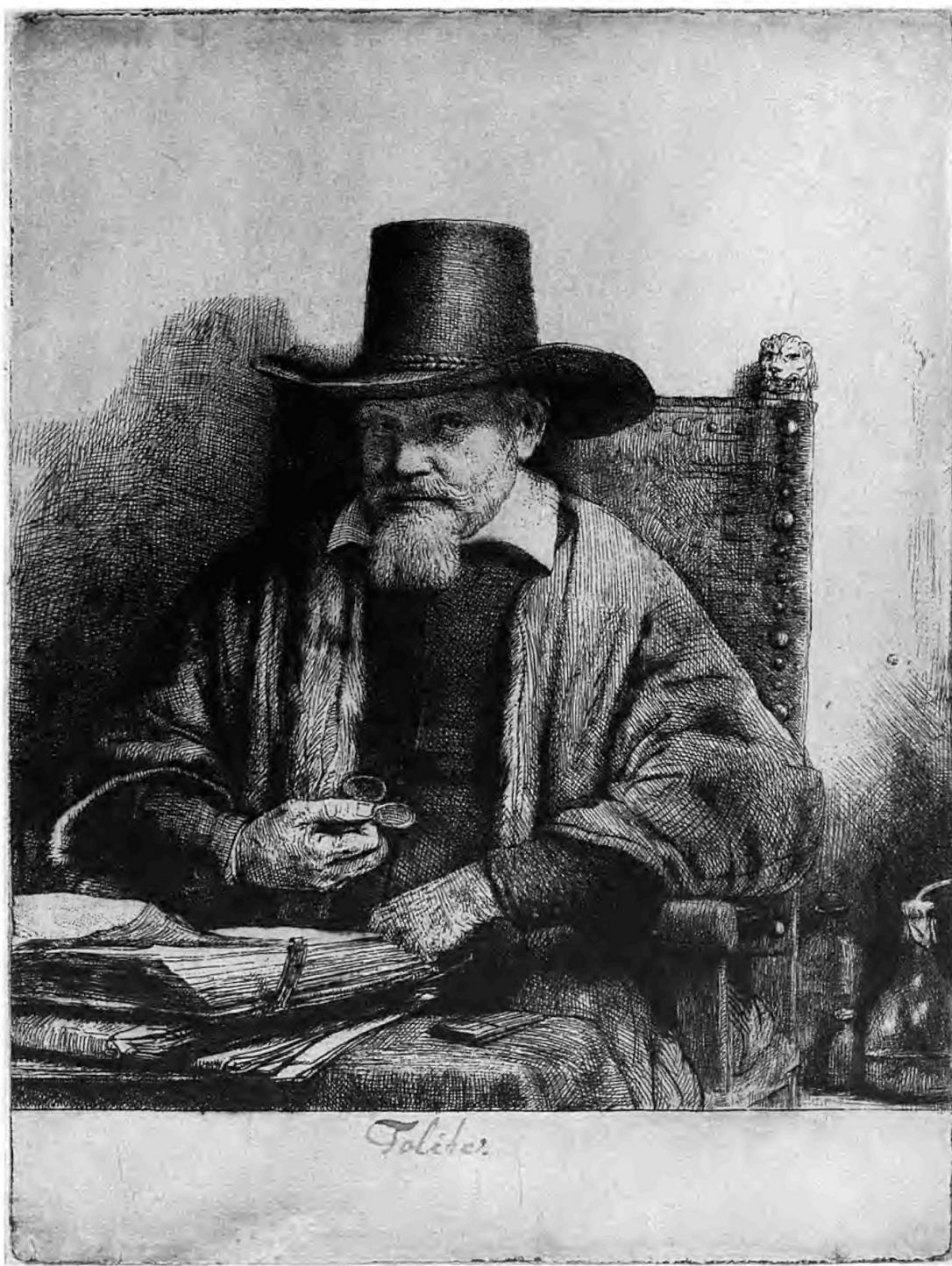
### B 283

*Lieven Willemsz. van Coppenol, writing-master: the larger plate.* With drypoint and burin. Third state of six. Amsterdam.

About 1658. Coppenol was in the habit of ordering portraits of himself from graphic artists to be used as a form of advertisement. This plate is more typical of that genre than the informal [B 282](#).

*This illustration is reduced.*

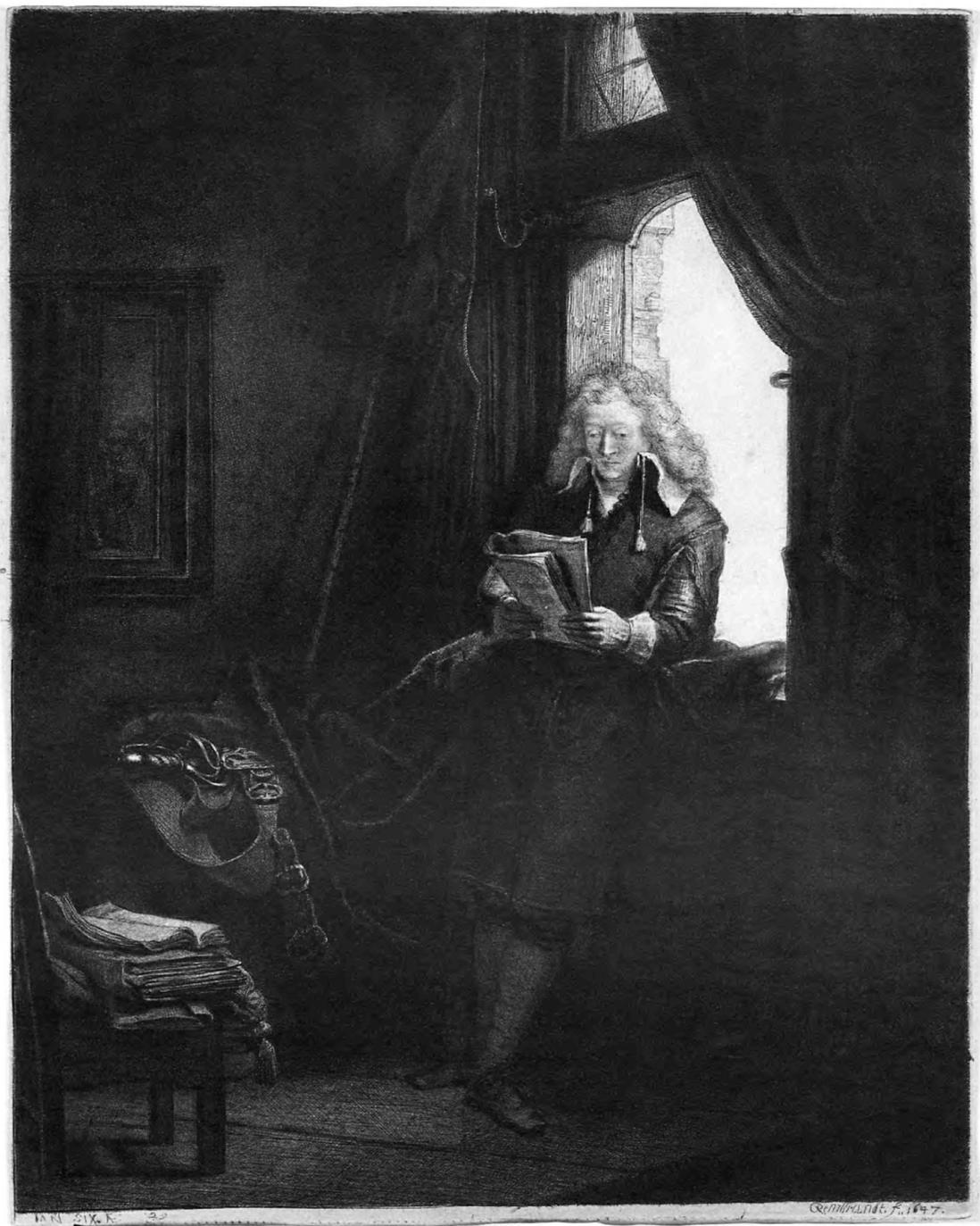
Original size 34 X 29 cm.



B 284

*Arnold Tholinx, inspector [died 1679]. With drypoint and burin. Second state of two. Amsterdam.*

About 1656. The penned inscription was added later. The sitter was inspector of medical colleges in Amsterdam.



*Jan Six [1618-1700]*. With drypoint and burin. Fourth state of four. Signed and dated *Rembrandt f. 1647*. Haarlem.

The signature appeared in the second state, and in the fourth the inscription with the sitter's name and age: *JAN SIX AE. 29*. The patrician poet Six was in close contact with Rembrandt over a long period of years (see [B 112](#)).

Studies of men SEE ALSO [B 257](#), [B 259-63](#), [B 265](#) AND [S 399](#)



### B 286

*The first oriental head.* With some drypoint. Second state of two. Signed and dated *Rembrandt geretuc. 1635.* Amsterdam.

The inscription, with its reference to 'retouching,' seems to indicate that Rembrandt was only partially responsible for this and the following plates, which are all free copies after etchings by Jan Lievens.



B 287

*The second oriental head.* Only state. Signed *Rembrandt geretuckert.*  
Haarlem.

About 1635. See comment under [B 286](#).



B 288

*The third oriental head.* Only state. Signed and dated *Rembrandt geretuck*  
1635. Amsterdam.

See comment under [B 286](#)



B 289  
*The fourth oriental head.* Only state. Signed (by Rembrandt ?) Rt. Haarlem.  
About 1635.



B 290

*Old bearded man in a high fur cap, with eyes closed.* Only state. Signed  
*Rembrandt. Haarlem.*

About 1635.



B 291

*Bust of an old man with flowing beard and white sleeve.* Only state. Haarlem.  
About 1631.



B 292

*Bald-headed man in right profile [The artist's father?]. Second state of three.  
Signed and dated RL 1630, twice. Amsterdam.*

In the third state the plate is cut down, and the signature is changed to *RHL 1630*. None of the suggested identifications of Rembrandt's father in etchings, drawings or paintings rests on reliable evidence.



B 294

*Bald-headed man in right profile: small bust [The artist's father?]. Only state. Signed and dated RHL 1630. Haarlem.*

See comment under [B 292](#).



B 302

*Head of a man in a high cap.* Third state of five. Haarlem.

About 1631. The penned numbers in the lower right are those of the

etching's entries in the catalogues of Bartsch (1797) and Gersaint (1751).



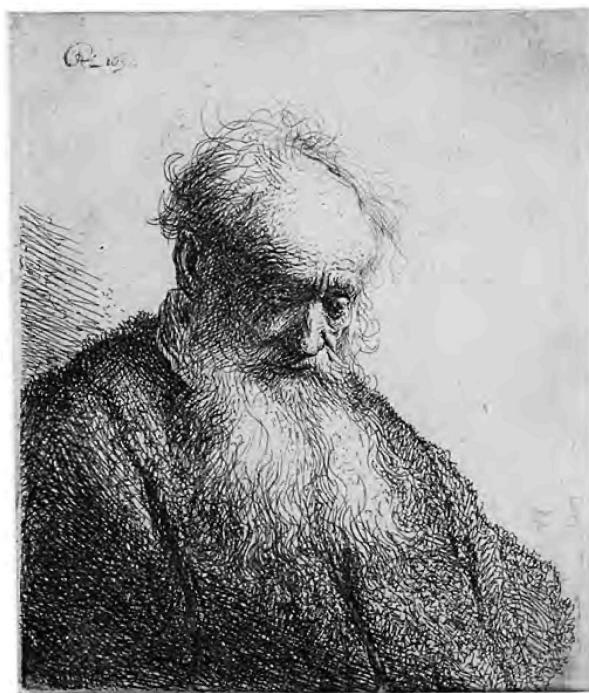
B 304

*Man wearing a close cap: bust [The artist's father?].* Third state of five.  
Signed and dated *RHL 1630. Haarlem.*

Signature lacking in the first state. See comment under [B 292](#).



B 306  
*Bald old man with a short beard, in right profile.* Only state. Amsterdam.  
About 1635.



B 309

*Old man with a flowing beard.* Only state. Signed and dated *RHL 1630.*  
Haarlem.

The marks in the lower right are written with a pen.



B 310

*Portrait of a boy, in profile.* Only state. Signed and dated *Rembrandt f. 1641.*  
Haarlem.

The cracks across the entire surface are probably the result of craquelure  
in the etching ground.



B 311

*Man in a broad-brimmed hat.* Only state. Signed and dated (by Rembrandt?)  
RHL 1638. Haarlem.

Because the monogram *RHL* never occurs after 1633 except in this etching, the inscription and the dating, if not the attribution of this plate, should be regarded with a certain suspicion.



B 312

*Bust of an old man with a fur cap and flowing beard, nearly full face, eyes direct.* Second state of two. Haarlem.

About 1631. A good early impression with a nick in the paper.



B 313

*Bearded man in a velvet cap with a jewel clasp.* Only state. Signed and dated  
Rembrandt f. 1637. Amsterdam.



B 314

*Bearded old man with a high forehead.* First state of two. Amsterdam.  
About 1630.



B 315

*Old man with a flowing beard: bust.* Second state of two. Signed and dated  
*RHL 1631*, nearly invisibly. Haarlem.



B 316

*Self portrait in a cap, laughing* Third state of six. Signed and dated *RHL*  
1630. Amsterdam.



B 319

*Self portrait with cap pulled forward.* Fifth state of six. Haarlem.  
About 1631.



B 320

*Self portrait in a cap, with eyes wide open.* Only state. Signed and dated *RHL*  
1630. Haarlem.



B 321

*Bust of a man wearing a high cap, three-quarters right [The artist's father ?].*  
Second state of two. Signed and dated RHL 1630. Haarlem.

See comments under [B 292](#).



B 325

*Bust of an old man with a flowing beard, the head bowed forward, the left shoulder unshaded.* Only state. Signed and dated RHL 1630. Haarlem.



B 327

*Head of a man in a fur cap, crying out.* Third state of three. Haarlem.  
About 1629-30.



B 338

*Self portrait bare-headed: bust, roughly etched.* Only state. Signed and dated  
RHL 1629, in reverse. Amsterdam.

One of the two known impressions.

Portraits and studies of women



B 340

*The great Jewish bride.* With some drypoint and burin. Fifth state of five.  
Signed and dated R 1635. Haarlem.

The earliest two states were unfinished and unsigned.



B 342

*The little Jewish bride [Saskia as St. Catherine].* With touches of drypoint.  
Only state. Signed and dated Rembrandt f. 1638, in reverse. Haarlem.



B 343

*The artist's mother seated at a table, looking right: three-quarter length.*  
Second state of three. Signed RHL f. Amsterdam.

About 1631. Neeltgen Willemsdr. van Zuytbrouck, daughter of a baker, was the mother of nine children, of whom Rembrandt was the eighth. She died in 1640.



B 345

*Woman reading*. Third state of three. Signed and dated *Rembrandt f. 1634*.  
Haarlem.



B 347

*Saskia with pearls in her hair.* Only state. Signed and dated *Rembrandt f.*  
1634. Amsterdam.

Saskia van Uylenburgh was the daughter of a burgomaster of Leeuwarden. She married Rembrandt in 1634 and died after a lingering illness in 1642.



B 348

*The artist's mother seated, in an oriental headdress: half-length.* Second state of three. Signed and dated RHL 1631. Haarlem.

See [B 343](#).



B 349

*The artist's mother with her hand on her chest: small bust.* First state of two.  
Signed and dated *RHL 1631*. Haarlem.

See [B 343](#).



B 350  
*Old woman sleeping*. Only state. Haarlem.  
About 1635-37.



B 351  
*The artist's mother in a cloth headdress, looking down: head only*. Second state of two. Signed and dated Rembrandt f. 1633. Haarlem.  
See [B 343](#). The signature is lacking in the first state.



B 352

*The artist's mother: head only, full face.* Second state of two. Signed and dated RHL 1628. Haarlem.

See [B 343](#). The signature is lacking in the first state.



B 354

*The artist's mother: head and bust, three-quarters right.* Second state of two. Signed and dated RHL 1628. Haarlem.

See [B 343](#).



B 355

*Bust of an old woman in a furred cloak and heavy headdress.* First state of seven. Amsterdam.

This is the only impression of the first state. The later states, inscribed *RHL 1631*, are not by Rembrandt.



B 356

*Girl with a basket.* Second state of two. Haarlem.

About 1642.



B 357

*The white negress.* Second state of two. Haarlem.

The first state, somewhat larger, is signed *RHL*. About 1630.



B 359

*Sick woman with a large white headdress [Saskia]. With touches of drypoint.  
Only state. Haarlem.*

About 1641-42.

Miscellaneous subjects [including sheets of studies]



B 363

*Sheet of studies: head of the artist, a beggar couple, heads of an old man and old woman, etc.* Second state of two. Haarlem.

About 1632.



B 365

*Studies of the head of Saskia and others.* Only state. Signed and dated  
Rembrandt f. 1636. Amsterdam.

See comments under [B 19](#) and [B 347](#).



B 366

*Sheet of studies of men's heads.* Only state. Signed *RHL*, in reverse. Vienna.

About 1630-31. The plate was later cut into five pieces, each of which was printed separately. This is the only whole impression of the three that have survived.

*Reproduced from a photograph.*



B 367

*Three heads of women, one lightly etched.* Third state of three. Haarlem.

About 1637. The second state is signed *Rembrandt*. Probably Saskia three times. See [B 347](#).



B 368

*Three heads of women, one asleep.* Only state. Signed and dated *Rembrandt f. 1637. Haarlem.*



B 369

*Sheet of studies, with a woman lying ill in bed, etc.* Only state. Haarlem.

About 1641-42. The two sketches of women lying sick in bed probably depict Saskia in her final illness.



B 370

*Sheet of studies with the head of the artist, a beggar man, woman and child.*  
Only state. Signed and dated *RL 1651*, perhaps by another hand. Haarlem.



B 372

*Sheet with two studies: a tree, and the upper part of a head of the artist wearing a velvet cap.* Only state. Haarlem.

About 1638.



B 374

*Three studies of old men's heads.* Only state. Amsterdam.

About 1630.

Three etchings not in Bartsch BY SEIDLITZ NUMBER



s 376

*A beggar in a tall hat and long cloak, with a cottage and two figures in the background.* Only impression of the only state. Amsterdam.

About 1629 or earlier.



s 398

*The circumcision.* Second state of two. Amsterdam.

About 1626. Inscribed (not by the artist) *Rembrandt fecit: LP.*

*Berendrecht ex.* Johannes Pietersz. Berendrecht was a Haarlem publisher of prints. He apparently sold copies of this plate, completely unchanged from its first state except for the addition of the inscriptions. See comment under **B** 59.



s 399

*Old man with snub nose.* Only impression of the only state. London.

About 1629.

*Reproduced from a photograph.*

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